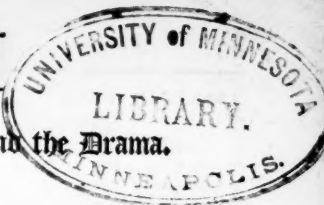


THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.



No. 3376.

SATURDAY, JULY 9, 1892.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

NINTH INTERNATIONAL CONGRESS of ORIENTALISTS, 1892.

Hon. President—H.R.H. THE DUKE OF YORK.
President—Prof. MAX MÜLLER.

All communications as to Papers and Membership to be addressed to the Secretaries, 22, Albemarle-street.
Tickets, 11s.; Ladies, 10s.
The Congress will be held September 5 to 12.
Prof. MAX MÜLLER'S Address will be delivered on the Morning of Monday, September 5, and Mr. GLADSTONE'S at 3 p.m. on September 7.
N.B. Orientalists are informed that invitations have been received from Geneva for holding the Tenth Congress there.

ROYAL STATISTICAL SOCIETY.

The HOWARD MEDAL (Bronze), together with 20l.

The following is to be the subject of the Essays in competition for the Howard Medal of 1892:—*PERILS and PROTECTION of INFANT LIFE, with STATISTICAL ILLUSTRATIONS where PRACTICABLE.*
The Essays are to be sent in on or before June 30, 1893.
The Medal will be awarded in November, 1893.
Further particulars may be obtained from the ASSISTANT-SECRETARY, at the Society's Offices, 9, Adelphi-terrace, Strand, W.C., London.

THE BIBLIOGRAPHICAL SOCIETY.

A PUBLIC MEETING will be held (with the kind permission of the Library Association) at 20, Hanover-square, on FRIDAY, the 15th July, at 4 p.m., to consider and determine as to the desirability of forming a Bibliographical Society. All interested are invited to attend.
W. A. COPINGER.

BOROUGH of NOTTINGHAM MUSEUM and ART GALLERY, NOTTINGHAM CASTLE.

AUTUMN EXHIBITION of MODERN PICTURES and SCULPTURE.
The above EXHIBITION will OPEN on SATURDAY, September 10th, 1892.

Works will be received between the 15th and 17th of August inclusive. Forms and all particulars can be had on application.
G. HARRY WALLIS, Director and Curator.
Nottingham Castle, June, 1892.

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REMOVAL of the OFFICES of the ATHENÆUM.—The Crown having acquired Nos. 4 and 22, Took's-court, the Printing and Publishing Departments are now REMOVED to the New Offices at Bream's-buildings, Chancery-lane.

PARIS.—The ATHENÆUM can be obtained on SATURDAY at the GALIGNANI LIBRARY, 234, Rue de Rivoli.

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CONTENTS.

THE TERCENTENARY OF DUBLIN UNIVERSITY ...	53
FEUDAL ANARCHY IN THE REIGN OF STEPHEN ...	54
GUILD LIFE ...	55
A FRENCH TRAVELLER IN AFRICA ...	56
HAYNAL'S GENERALSHIP ...	57
NOVELS OF THE WEEK ...	58
EARLY CHRISTIAN LITERATURE ...	60
RECENT VERSE ...	61
BIBLIOGRAPHICAL LITERATURE ...	62
OUR LIBRARY TABLE—LIST OF NEW BOOKS ...	63-64
THE NIGHTINGALES OF OUSE; THE LORD CHIEF JUSTICE ON JUNIUS; COACHING AND CRAMMING; A GERMAN ACCOUNT OF ENGLAND IN 1802; "AS TO 'AMERICAN SPELLING'; THE VERNEY MEMOIRS; SALE; A COMPLAINT ...	64-66
LITERARY GOSSIP ...	66
SCIENCE—SIR D. GOOCH'S DIARIES; LIBRARY TABLE; ASTRONOMICAL NOTES; SOCIETIES; MEETINGS; GOSSIP ...	67-69
FINE ARTS—MURRAY'S HANDBOOK OF GREEK ARCHEOLOGY; LIBRARY TABLE; ROMAN REMAINS AT CHESTER; THE SOCIETY OF PORTRAIT PAINTERS; NEW PRINTS; THE MAGNIFIC SALE; GOSSIP ...	69-74
MUSIC—THE WEEK; GOSSIP; CONCERTS, &c., NEXT WEEK ...	74-76
DRAMA—LIBRARY TABLE; GOSSIP ...	76

LITERATURE

The Book of Trinity College, Dublin. (Belfast, Marcus Ward & Co.)

The Early History of Trinity College, Dublin. By Wm. Urwick. (Fisher Unwin.)

HISTORIES of the University of Dublin, identified with its one great college, are beginning to crowd upon us. It is not long since we reviewed Dr. J. W. Stubbs's volume on the subject, which supplied many unpublished documents, and threw light on many obscure points; but nobody could call it a satisfactory history. The author had evidently no practice in writing, no power of marshalling his facts; he gave his readers isolated fragments with no organic unity. Facts brought together in such a way are never accurately stated; for it requires an historical imagination to understand them, and thus set them in their right order and perspective.

It is not, therefore, surprising that others have taken in hand the same task. The handsomely illustrated gift-book prepared for the tercentenary feast by Messrs. Marcus Ward is, indeed, liable to a criticism similar to that we have just pronounced, but not because one author has jumbled together his facts. Here several writers—some of them well known for their ability—have contributed fragments of history which will not fit together. In the former case the disease was probably incurable; in the latter, a clear-headed editor could easily have smoothed away the most obvious contradictions, and still more easily have corrected some of the many errors which appear on the very surface of some of the chapters. But either the book had no editor—a truly Hibernian omission—or else that personage has gravely neglected his duty; or else he was singularly incompetent. Perhaps it is more charitable to assume that this part in the play was omitted, amid the strange hurry with which the whole work has been done.

And why this haste? Had not the authorities of the College ample notice of their tercentenary feast? Did they or did they not sanction this book? or was it retarded by some unexplained jealousies, some obstructive force among the Dons? It would almost appear that the promoters of the book had been long contending against some grave obstacle which was only over-

come at the last moment. We cannot but confess our curiosity to know the causes of the hurry which is set before us as an apology for imperfections.

It is, however, a peculiarity of Irishmen that in the midst of hasty and careless work they produce original and brilliant fragments. Every history of the Dublin College, that of Heron, or Taylor, or Stubbs, quotes documents unknown or unheeded by the rest, and so both the books before us quote still more—Mr. Urwick professedly writing as a searcher of records; Dr. Mahaffy, who has covered the same period, coming upon them, as it were, by accident. Thus Mr. Urwick will learn from 'The Book of Trinity College' not only texts quite new to him (especially the Ormonde MSS.); he will even find some of his views anticipated independently, and at least one error (the Cambridge Fellowship of Luke Challoner) corrected.

Mr. Urwick's most interesting pamphlet of 100 pages is written from the Dissenting standpoint, and therefore the early history of the College, founded and governed by Cambridge Puritans, protected and promoted by Cromwellians, was to him peculiarly interesting. His account of these features in the early history is better and clearer than anything we have yet read. But the 'Book,' though it shows no such systematic tendency, strongly confirms Mr. Urwick's views, and proves that the ecclesiastical character of the College was forced upon it by Laud, whereas the real intention of the pious founders was to make it secular and national.

Who these founders really were is now clearly settled by the independent research of Dr. Mahaffy and of Mr. Urwick, each of whom, apparently without knowledge of the other's work, has set aside the claims of Adam Loftus, and attributed the work to the Usshers and the Challoners, acting through the friendly Corporation of Dublin. And yet in the eighth chapter of the 'Book' we find the old story cited from Dr. J. W. Stubbs's work, in perfect ignorance that the first chapter had superseded it. It is, perhaps, the most interesting novelty in the 'Book,' that the various attempts or proposals during Elizabeth's reign to found such a college are there given more fully than the other histories have given them; and that they are brought into relation with the counter-efforts made by the Jesuits at that very moment to found Irish colleges on the Continent. This is the rational way to write history—to show the various forces which conspire to produce a natural historical result. The ignorant and superstitious way is to attribute such results to the sudden inspiration of some prominent person. But the solid and original views in these early chapters of the 'Book' are somewhat marred by the author's well-known habit of personal applications to current politics. It is easy to see what he means by the speculation upon the evils of a government by old men. His spirited sketch of the eighteenth century period is, however, decidedly pleasant reading, and would have been still more pleasant and instructive had he allowed himself, or had he been allowed, time to make a closer study of the great mass of books, newspapers, and periodicals which are easily accessible, and which give us a

complete picture of Dublin under the Tudors and Stuarts.

Of Dr. Stubbs's nineteenth century chapter no more need be said than that it possesses all the characteristics of his volume on the earlier centuries, which we have already noticed. We will only quote one passage of unconscious humour. There was a great affray with the police in 1858, when, we are told (p. 102), "the students had no means of defending themselves, the junior dean having induced them to give up to him the sticks which they carried. Several of them were struck down, and deliberately batoned again and again, while on the ground, by the foot police in the most inhuman manner. The junior dean then went outside the railings, and addressing Col. Browne, said that he would engage to withdraw the students if the colonel would engage to withdraw the police. This was assented to," &c.

It is a pity we are not told the name of this junior dean.

Among the remaining chapters, that by the librarian (Dr. Abbott) is undoubtedly the best in the book, as it is written by a competent specialist, who, though he writes very tamely, nevertheless knows accurately what he is describing, and never says anything irrelevant. Sir Robert Ball's chapter on the observatory is of the same quality, but lighter, and composed with that skill which has made his public lecturing so famous. His subject, however, was in this case a narrow one, and not replete with various and curious interest, such as the account of the treasures of the library. The chapter on the famous men introduces an author not familiar to us, Mr. William McNeile Dixon, whom we congratulate upon his easy and polished style, and the graceful sketch he has given us of several men whom we had forgotten, or never suspected, to be graduates of Trinity College, Dublin. When we consider the extraordinary prominence both in prose and verse of the Anglo-Irish of the eighteenth century, surely he should have told us that English composition was at this time the leading subject in the education at Trinity College, and that if Swift and Berkeley and Goldsmith and Burke possessed exceptional genius, they also had, according to Burke's express statement, exceptionally careful training in English composition. In this matter the University of Dublin has not yet received the credit due to her.

The architectural chapter is that most open to criticism, in spite of its spirited description of the general features of the College. It repeats much of the matter already handled in the earlier chapters, and often repeats it inaccurately. The writer is well acquainted with the details of Renaissance work, but his judgment seems to us strange. Thus he prefers—if our recollection of the College buildings serves us—the coarser work of the end of the eighteenth century to that of 1770-80, which in the opinion of all good critics is the golden age of Dublin building. Moreover, he says that Irish ecclesiastical architecture generally is "cold, mean, and uninteresting." Has he ever seen Cormac's Chapel at Cashel, or Lord Dunraven's specimens of that architecture, or the drawings of George Petrie? Such judgments are more misleading than the introduction of new provosts unknown in the lists (p. 221),

or the confusion of Bishop Stearne with his medical namesake.

A word in conclusion upon the illustrations. Several of them are excellent, and in general the selection of them is distinctly good. The specimens of old plate given are sufficient to make us long for a more adequate chapter on the collection, with fuller descriptions and further illustrations. The facsimiles of the early seal and the centenary sermon, &c., are most interesting, and, of course, photographically accurate. But some of the drawings are thin and poor, notably the staircases of the library, and the beautiful engineering school. Surely the College authorities should have contributed enough to make these pictures better. The memorial book for such an occasion ought to have no flavour of cheapness about it, and though this volume is very good value indeed for its price (one guinea), a more splendid book at a higher price would not only have been a more dignified memorial, but (we feel convinced) a better speculation, so far as the publishers are concerned.

Geoffrey de Mandeville: a Study of the Anarchy. By J. H. Round. (Longmans & Co.)

In this novel and important work the well-known antiquary Mr. J. H. Round aims at illustrating in detail the working of the principles of English feudalism in the one reign of our history during which feudal anarchy actually existed in England. With that object Mr. Round has selected the turbulent and violent career of Geoffrey de Mandeville, Earl of Essex, as "the most perfect and typical representative of the feudal and anarchic spirit that stamps the reign of Stephen." He rightly believes that in a period of extreme confusion and little unity a truer conception will be obtained of the forces at work by thus limiting our attention to one characteristic product of the time. The history of the great houses is indispensable for the study of mediæval English history; and in a reign like that of Stephen, in which the royal authority was reduced to a shadow, the main fortunes of the country depended upon the character and policy of the local magnates, who then, if ever, assumed the state and power of local kings.

Geoffrey de Mandeville was the grandson and heir of another Geoffrey de Mandeville, a companion of William the Conqueror. The elder Geoffrey obtained from William grants of estates in eleven counties, and especially in Essex. This Geoffrey was the father of William de Mandeville, the Constable of the Tower of London, who was in his turn the father of Mr. Round's hero. The younger Geoffrey owed his early importance to the Constableness of the Tower. After the adhesion of the Londoners had made Stephen king it was of the utmost importance for him to secure the fortress which commanded the great city, whose freedom of action depended somewhat largely on the goodwill of the Constable of the Tower. Hence Stephen issued a first brief charter to Geoffrey, making him Earl of Essex. This was enough for the time, and the new-made Earl of Essex faithfully adhered to Stephen until the triumph of Matilda the empress at the battle of Lincoln in 1141. After her elec-

tion at Winchester the empress wished to proceed to London, with the object, as Mr. Round very clearly shows, of getting herself crowned as Queen of England. But the Londoners hated her, and Geoffrey of Essex still held the Tower. Geoffrey was, however, no disinterested partisan of Stephen, but simply fought for his own hand. Matilda, accordingly, sought to win him over by a charter granted about midsummer, 1141. In this first charter of Matilda's Geoffrey's earldom of Essex was confirmed, while along with it went a specific grant of the third penny of the pleas of the Crown in the shire. Geoffrey was also allowed the continued custody of the Tower, lands of the rent of 100*l.* a year, licence to fortify his castles, and the position of sheriff and royal justice in Essex, so that he became the sole agent of the royal power within his earldom. The vast bribe proved but too attractive, and Geoffrey at once adhered to Matilda. Before long, however, the empress's haughty demeanour made her detested by the Londoners, with the result that she was expelled from the City and lost all chances of her expected coronation. The Earl of Essex now transferred his services to Stephen's heroic queen, Matilda of Boulogne, who now represented the cause of her captive husband. She hastened, in a charter now lost, to confirm him to her service by a recognition of the rival Matilda's grants.

Fortune again smiled on Stephen. He was released from custody in exchange for Robert of Gloucester, and was solemnly crowned for a second time at Canterbury. Here, and, as Mr. Round shows, at Christmas, 1141, Stephen issued his second charter to Geoffrey de Mandeville. This marks a new development in the power of the great earl. All the grants of the empress are confirmed, and the bribes of lands raised higher. Matilda's 100*l.* a year in land now becomes 300*l.* a year, with an additional 100*l.* from escheated lands, and another 100*l.* a year to Geoffrey's eldest son Ernulf. While the empress made Geoffrey sheriff and justice of Essex, Stephen now makes him sheriff and justice of Essex, Hertfordshire, and Middlesex, and, within the county last named, of London.

But not even these enormous concessions could ensure the fidelity of Geoffrey. He entered into a fresh conspiracy with the empress, and planned a great revolt in the Eastern Counties. The result of these renewed relations was the issue of a second charter of Matilda, which almost formally made the Earl of Essex an independent prince, with fresh grants of land in England and in Normandy, and new fortified castles. Moreover, the empress now made large grants to his kinsfolk the De Veres, who in a separate charter were recognized as Earls of Oxford. Most striking is the clause of the charter by which the empress promises to make no peace with the Londoners without the assent of Geoffrey, "because they are his mortal foes." But the well-laid plans of empress and earl failed in their execution. Without help from her husband, with Oxford lost and her reputation destroyed, Matilda soon ceased to be dangerous. Stephen was now left to deal with Geoffrey, whose manifold and calculated treasons had carried him too far. Arrested treacherously at the

king's court at St. Albans, the earl could only obtain his release by a surrender of his castles. In great disgust, Geoffrey took to the Fenland and raised a revolt. Here he wrought incredible misery. Mr. Round believes that the well-known tale of horrors told in the Peterborough Chronicle is not so much true of the country as a whole as of the unlucky districts affected by the earl's last desperate rebellion. Among other sufferers were the monks of the great abbey of Ramsey. For his violations of the privileges of the Church, Geoffrey incurred the sentence of excommunication. But his end was drawing near. Fatally wounded at the siege of Burwell, he expired in September, 1143. For twenty years his body remained unburied. His son Ernulf, a partner of his treasons and crimes, lost the inheritance, and it was not until 1156 that Henry II. restored the earldom of Essex to another son, Geoffrey. But a curse still clung to the house. Geoffrey and his younger brother William died without issue, and with the latter the earldom of Essex passed for ever from the direct line of the Mandevilles, though their blood ran in the veins of the FitzPeter Earls of Essex, descendants of Geoffrey's sister Beatrice. Such a career as that of Geoffrey de Mandeville was hardly possible at any other period of our history, and even in the tumultuous times of Stephen his greed, malice, violence, and duplicity failed to reach their mark.

Mr. Round has made the Earl of Essex the centre of his book, but he has been careful not to limit his attention to Geoffrey's ill-starred career. Only 244 pages of the volume even profess to deal with Geoffrey at all. Nearly 200 other pages are taken up by twenty-seven appendices and an excursus, which treat of many other problems of the period, and especially those bearing on constitutional and genealogical points and on the history of the great earldoms. Even as it is, Mr. Round leaves out of sight a great deal of what makes the reign of Stephen characteristic and important. In particular we note that the great ecclesiastical movements of the period receive scanty illustration. But though dealing with so many subjects Mr. Round does not profess to write a complete study of the reign.

Mr. Round's way of going to work is peculiar and characteristic. To him, as to the great historian he so often disparages, all history is, in a very literal way, but a comment on a text. His main reason for publishing this book is that he has a series of texts to examine, that have not as yet been made to yield their full record. "I cannot too strongly insist," he tells us, "on the fact that the charters granted to Geoffrey are the very backbone of my work." Most of these are already known to antiquaries, and for all of them there is clear evidence of their authenticity, despite the fact that many of the originals are lost, and that Mr. Round has had in several cases to go for his texts to seventeenth-century transcripts. But it is Mr. Round's merit to have brought together the whole of the series with very carefully constructed texts and a most elaborate critical apparatus. He has put together the two charters of the king to Geoffrey, and the two charters of the

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Empress Matilda. He has successfully reconstructed the contents of the missing charter of Stephen's queen. He has vindicated the authenticity of those that might seem doubtful, and has illustrated the series still further with important charters to Miles of Gloucester and Aubrey de Vere, the new-made Earl of Oxford. The work is most skilfully and ably done, and a whole series of important discoveries is derived from the successful efforts of Mr. Round to determine the dates of the charters with which he works. The result is a very large addition to our knowledge, the clearing up of many doubtful points, and the opening up of further possibilities of investigation. Mr. Round has carried through an undertaking which raises him to a foremost position among historical scholars. His accuracy, his zeal, his intelligence, his energy and thoroughness, are all abundantly manifest. Nor are the same qualities to be found wanting in the more desultory, but hardly less important investigations carried on in the numerous appendices. To his exceptional knowledge of unpublished charters Mr. Round adds a remarkably thorough acquaintance with the chronicles and other records, and a large command—too often, it would seem, acquired for the purpose of controversy—of the writings of the modern investigators who have preceded him in his work.

We may mention some of the most startling new points brought out by Mr. Round. He has shown with fair conclusiveness that the empress appealed to Rome so early as 1136 against the claims of Stephen, though with no result. He has proved that she fully intended to be crowned at Westminster in the full flush of her triumph at Lincoln in 1141, and that nothing but the revolt of the Londoners and her expulsion from the City prevented this plan from being carried out. He seems to have combated successfully Dr. Stubbs's well-known views with regard to the "fiscal earldoms" of Stephen, and to have proved that the earldoms then granted were conferred on men of the same high rank and estate as had been in previous reigns invested with the dignity. William of Ypres, the typical foreign adventurer, was never an earl at all. Properly speaking there were no "fiscal" earldoms, and "pensions from the Exchequer" were hardly a substantial endowment if, as the Bishop of Oxford holds, the administrative machinery ceased to work altogether. Mr. Round, however, thinks that the Exchequer, though disorganized and impoverished, continued its formal action during the whole period of the anarchy. Again, the "third penny"—properly the "third penny of the pleas of the county"—has been wrongly conceived of by former writers, through their confusing it with the totally different third penny of the rents of certain boroughs. Nay, the "third penny," so far from being an inalienable part of the revenues of the earl, was, as in Geoffrey de Mandeville's case, made the subject of a special grant subsequent to the creation of the earldom. In another appendix Mr. Round clears up the puzzling genealogy of the great City magnate, Gervase of Cornhill. "Few discoveries in the course of these researches," he naively remarks, "have afforded me

more satisfaction and pleasure than this." The theory that the earldom of Arundel was an "earldom by tenure" can hardly survive Mr. Round's vigorous castigation of Mr. Yeatman, while his paper on the early administration of London shows, in opposition to Mr. Freeman, that Middlesex was in no wise a dependency of the great city, but that London was simply a part of the county—that the Norman "sheriff" was simply the Anglo-Saxon "portreeve," called in this anomalous case from the "port," and not from the "shire." Mr. Round minimizes the early franchises of the Londoners, removes Henry I.'s famous charter from the beginning to the end of that king's reign, and shows that the "wardmoot" therein granted, about which so many fine theories have been constructed, is a simple misreading of the "Vadimonia" (bail) of the manuscript. Striking as these new points are—and most of them, so far as we can follow Mr. Round's work, seem to have a good case made out for them—they by no means exhaust the fresh discoveries which Mr. Round here communicates to the public. Sometimes, however, he seems to be a little too certain as to what is at best a brilliant theory. He is more completely successful in the easier task of demolishing the theories of his predecessors.

Mr. Round believes that English writers are below the German school in accuracy. In fact, his position seems to be that no writer on this period has any claim to be called accurate save Dr. Stubbs and himself. Of the Bishop of Oxford he speaks in proper terms of deference, and even when he differs from him he generally contrives to do so in moderate and respectful terms. Perhaps it is for this reason that while in his copious index the "errors" of Dugdale and Mr. Freeman, and the "gross errors" of Mr. Loftie, are duly gibbeted, there is no entry of the numerous references to Dr. Stubbs throughout the work. But of other writers on the period Mr. Round has a very poor opinion. We wish that he had something more respectful to say of Mr. Freeman, whose great services to the history of the twelfth century are inadequately recognized by a mere catalogue of errors and a few disparaging references. That Mr. Freeman knew nothing of MS. sources we were all aware; that he made a good many mistakes in detail only proves that he is mortal; that his strongly rooted prejudices often led him astray is equally obvious. Mr. Round tells us that, if his criticism may be deemed harsh, he can only plead, with Newman, that no one would believe him to be in earnest if he spoke calmly. But Mr. Round is so thorough a scholar, and is so often right, that he has little need to proclaim his own importance, or to triumph unduly over his unfortunate predecessors. Every one who works over old ground finds out his predecessors' mistakes. It does not follow that he in his turn will not incur the same fate.

We trust that we have done full justice to the merits of Mr. Round's book. It would be an ungracious task to linger long over its shortcomings. The greatest of these seems to us to be that Mr. Round has failed to get rid of the habit of desultory and discursive writing which he has fallen into by reason of the highly controversial

and rather scrappy character of most of his previous work. Good as this book is, it is rather like a series of contributions to learned periodicals bound up together than a real book on a single subject. Too much stress should not, perhaps, be laid on the utter disregard shown in it for literary form, for Mr. Round would be the first to tell us that he writes for serious students, and not for a wide public, and that he claims to be judged by the scientific rather than the literary value of the work. Still, this want of form and unity, the constant tendency to controversial digression, the curious jumbling together of original texts, critical comments, and plain narrative, make the book unnecessarily hard to follow even for students. Moreover, there seems to be some want of sense of proportion, historical imagination, and perhaps of insight and grasp. Such limitations prevent us assigning to Mr. Round quite that high position among historians to which his wide knowledge, great acuteness, unwearied industry, and remarkable critical power appear to entitle him.

Two Thousand Years of Gild Life. By J. Malet Lambert, M.A., LL.D. (Hull, Brown & Sons; London, Simpkin, Marshall & Co.)

We have little hesitation in saying that the "compositions" and ordinances of fifteen craft guilds of the town of Kingston-upon-Hull, which are here presented to us in *extenso* by Dr. Lambert, form a valuable addition to the literature of mediæval guilds in general. Nothing like it has appeared since the late Mr. Toulmin Smith gave us the ordinances of more than a hundred English guilds, next to which in importance comes Dr. Gross's work, confined though it was to a specific kind of guild, viz., the guild merchant. We pass over Herbert's account of the twelve principal livery companies of the City of London, inasmuch as it fails to set out the ordinances of the companies (the omission was subsequently rectified in some measure by the late Mr. Riley in his 'Memorials of London'), and, moreover, is in other respects so deficient that the sooner the work is re-edited (or written *de novo*?) by some competent person, in whom the companies have confidence, and to whom they would be willing to throw open their muniment rooms, the better. Mr. Hazlitt's recent work we hope to notice on a future occasion. At present we must content ourselves with merely remarking that it is a distinct advance in the right direction. Nothing but a patient and exhaustive study of the ordinances of trade and craft guilds as found in municipal archives or printed in local histories can give us a satisfactory insight into their real status in relation to the town authorities or their influence in the development of the burghal constitution.

In Hull, as in other provincial towns, where the members of a particular craft were not sufficiently numerous to form a guild of their own, they joined a guild of another craft. Thus it is that we find such a heterogeneous body as goldsmiths, smiths, pewterers, plumbers, glaziers, painters, cutlers, musicians, stationers, bookbinders, and basket-makers, all associated in one

guild, the ordinances of which extended even to forbidding a musician who was not a free burgher of Hull and not a freeman of the company to keep a dancing school in the town. Dr. Lambert prints the "compositions," or ordinances of the company as approved by the mayor and burgesses of the town, in 1598. Half of the fines paid for infringements of the ordinances were to go to the Town's "Chamber," which, of course, means the town's exchequer, although Dr. Lambert uses the expression as if referable to the municipal body sitting in the Town Hall.

When wigs came into fashion at the Restoration, the peruke makers cast about for a guild that they might join, not being apparently strong enough to form one of their own. In Hull they found no difficulty in gaining admission to the company of Barber-Surgeons, or perhaps they were absorbed by the company whether they willed it or not; but in London the peruke makers, having made a successful stand in 1753 against an attempt of the Barber-Surgeons to absorb them, themselves applied for admission to the company a few years later, but being then in a forlorn condition, they were politely refused.

Besides its craft guilds Hull could boast of three separate guilds of merchants. There was the Society of Merchant Adventurers, the ancient symbol of which may be seen to this day on the seal of the Exchange of Kingston (or "Kingstown," as Dr. Lambert prefers at times to spell it) upon Hull. There was the Merchants' Guild of St. George, the ordinances of which, as established in 1499, are set out at length in this volume, although, according to another authority, it appears that the guild was not incorporated until 15 Henry VIII.; and there was the Society of Merchants incorporated by Elizabeth in 1577, of whose charter Dr. Lambert supplies a translation that is none too accurate.

Had Dr. Lambert confined himself to giving nothing more than the charters and ordinances of guilds or companies connected with Kingston-upon-Hull, we should have had little fault to find; but the first seven chapters of his book and the last three are taken up with discussing "sociological theories" as to the origin of guilds, the influence of the French commune on English towns, the guild merchant, and other matters more or less connected with guild life all over the globe, which lay him open to controversy. In his account of the genesis of the guild in England, whether religious, social, or in connexion with trade or craft, he betrays a distinct tendency towards ascribing it to Roman influence. He even goes so far as to say that the burden of proving that the English guild was not of Roman origin and does not bear the impress of the Roman *collegium* lies with those who deny it. There we at once join issue with him. The position that we take up is that man, being a πολιτικὸν ζῷον, has an innate tendency to join with his fellow man for any and every purpose where he sees an advantage to be gained; that associations spontaneously arise to meet the requirements of every age; and that there is no necessity to search for the genesis of the guild in any antecedent age or institution. Those who, like

Dr. Lambert, think they see unmistakable evidence of continuity of existence from the Roman *collegium* to the English mediæval guild, fail to appreciate how little impression the Roman occupation of England made upon the language, literature, customs, art, and religion of the country, and how that little became almost obliterated during the four hundred years of storm and stress through which the country passed after the last Roman legion had left its shores. It is curious to find Dr. Lambert ascribing the origin of the mediæval guild of Central and Western Europe to the ninth or tenth century—the dawn of a new epoch after the dissolution of the Roman Empire (a period to which we are ourselves willing to ascribe the rise of the mediæval guild in this country)—whilst referring the origin of the same institution in France and England to an anterior period. Is he not, moreover, guilty of begging the question when he says that there were undoubtedly guilds both in France and England in the ninth century, "which owed their existence to an earlier civilization," and immediately adds, "In the face of these a purely indigenous origin from these natural causes could not take place"? If there was, as Dr. Lambert remarks, "an impassable chasm" between England under the Romans and England under the Angevin kings, so much the more reason is there for looking upon the mediæval guild as "an indigenous product from the conditions of old English life." But to hold this opinion is, in the eyes of Dr. Lambert, a pure "shibboleth of patriotism." We have no space to follow him into the points of similarity between the English guild and the Esnaifs of Constantinople, to which he would ascribe a common origin. He might with just as much reason have compared the former with the Essenes!

Turning from Dr. Lambert's opinions to his statements of fact, we notice that he ascribes the seizure of the charter of the Merchant Adventurers to the year 1608, and says that one Cockaine (who, by the way, was an alderman of London, of which city he was mayor in 1619-20) lost his patent, and the Merchant Adventurers were re-established in 1615. Both these dates are wrong. Cockaine managed to get the old Company of Merchant Adventurers dissolved, and to secure a patent for a new one, with himself at the head, in 1614. The new company turned out a failure, and the old one was restored by proclamation dated the 12th of August, 1617. Dr. Lambert is also guilty of the extraordinary misstatement that the town of Hull was "the first in the kingdom to receive a charter of incorporation!"

Lastly, it is difficult to avoid expressing regret that a book which contains so much that is useful and exhibits so much patient research should be marred by such typographical errors as "Feste du Pin," which stands at the head of each page of chap. xi. The same mistake also occurs twice in the text, and shows considerable carelessness in seeing the work through the press. It should, of course, have been printed "Feste du Pui," a festival of a guild which transplanted itself into the City of London about the beginning of the fourteenth century from Le Puy en Velay, in Auvergne, and the quaint ordinances of which are to be found in the 'Liber Custumarum' of the City. Dr.

Lambert's familiarity with this printed publication leaves him little excuse. There is an atrocious bit of Latin inaccurately copied on p. 204; and generally wherever a few words of Latin occur, either as a motto of a company or in connexion with a company's ordinances, Dr. Lambert manages to go astray. The names of Mr. Seebohm and M. Jusserand are, we should have thought, sufficiently well known not to be misspelt.

Du Niger au Golfe de Guinée, par le Pays de Kong et le Mossi. Par le Capitaine Binger (1887-1889). 2 tomes. With Map and Illustrations. (Paris, Hachette & Co.)

THE journey recorded in these two handsome volumes is one of considerable importance both to the geographer and the politician, and it created special interest in France owing to its success as a political mission, the object of which was to extend a French protectorate over the countries which lie between the French posts on the Senegal and Upper Niger, and the coast of Guinea. Some of the countries in question might, perhaps, seem more naturally to be appendages of the British settlements on that coast, but the French have long been gradually cutting these off from access to the interior; and probably on the famous "Hinterland" principle it is as legitimate to advance from one direction as from another. Still, the writer thought it better to conceal his designs from British inquisitiveness, and for that reason, as he tells us, he entered the country from the French sphere of influence on the north. This influence stood him in good stead over a considerable region, but we are more disposed to attribute his success to the remarkable tact and patience and conciliatory manners which, as we read between the lines of his modest and never too "personal" narrative, he brought to bear on every occasion of difficulty. He furnishes an appalling account of the condition of the countries first entered after leaving the Niger, devastated by a war between two powerful rivals, who have absorbed all the smaller states, and one of whom, anyhow, Samory (since then in active collision with the French), was aiming at universal empire. Such rulers should, the author considers, be put down by force, seeing that France has assumed responsibility in those parts, and no chief allowed to rule over more than 20,000 people; when a state becomes larger than this the ruler begins to dream of empire. The confederacies of lesser tribes are more peaceful and unambitious; still, the general insecurity is such that a chief is tempted to neglect the legitimate resources of the country, and to trust to raiding and the capture of prisoners as supplying the most available article of exchange. Among other obstacles to trade are the great numbers of middlemen and brokers, often forming secret societies, who oppose the free passage of goods through a district; there is also a custom, not unknown in mediæval Europe, of holding every trader from a foreign tribe responsible for the debts of any fellow tribesman. The mercantile instinct is everywhere keen, and the amount of movement due to trade is considerable, although the values are often small. The writer quotes

long list of articles exposed at a village market, the total value not exceeding 20 francs:—

"Certain lots to be sold do not reach the value of one franc. I saw a morsel of sugar about the size of a nut for which about fifty centimes were asked in cowries. It was black with constant touching. It was never sold during my stay, and every day I saw it figuring in the same place between four flints and eight sewing needles."

The daily life and prospects of the humbler native trader are thus described:—

"It is interesting to reckon up the profits that a couple—man and wife—devoting themselves to this traffic [in kola nuts] can realize. They will leave Kong with a stock consisting of iron or cloth of the value locally of 20 fr.; they will obtain at Kintampo or Bondoukou about 5,000 nuts, which they will resell at Bobo-Dioulassou. With the produce of the sale of their nuts they buy two bars of salt. They will carry only a bar and a half to Kong, the other half bar serving to purchase some presents to take home and the food they require on their journey. The whole journey to and fro will occupy about a hundred days. The bar and a half of salt they bring back to Kong being worth 240 fr., the couple will have earned 220 fr., that is to say, 2 fr. 20 a day, or 1 fr. 10 each per day, after paying all expenses. They trudge on laden, each of them, with 30 or 40 kilogrammes, during the greater part of the day. Arrived at their halting-place, they have to pound and cook their food, to cut wood, and seek water often at a distance of several kilometres. If there is an infant in the establishment, the wife carries it on her back. They live without fire or lodging. Caught in the rains, they continue their journey all the same, enduring all the bad weather without grumbling. When the black has worked with his wife for a year, he buys a slave; it is the best investment he can make, for he gains thereby another help in his work who will live in the same fashion as his masters. The prosperity of the one reflects on the other in this life in common. When it happens that the slave runs away, the master is not discouraged. 'It is the will of the Almighty,' he says resignedly; 'I am going to seek fortune, if God wills.' And he begins again. Do not blame the unlucky negro overmuch. If there are some who wait quietly stretched on their mat the opportunity of increasing their household and augmenting their comfort by plunder or war, there are also deserving men, and they are not the minority."

The degree of civilization, if not the mental capacity, attained by the different races varies greatly, some most degraded tribes being found on the outskirts of prosperous and relatively enlightened communities. Comparatively few seem absolutely savage; weaving and dyeing and working in iron are general, but the sudden arrest and even retrogression of intelligence after childhood, observed among other savage races, and a childish want of forethought mark them, the writer considers, as for a long time to come essentially inferior. Very rarely will they plant a tree with a view to future advantage; at one village he noticed, what seems almost incredible, a coco-palm in full bearing, of which the natives did not know the use; so they were selling the nuts, cut in two, as measures!

The author, however, describes many characters of interest among the chiefs, and his experiences of the people as a whole, excepting in the Gurunsi country to the eastward, were highly favourable. Only once on his two years' journeying was he robbed,

although carrying merchandise presumably of great value; and he records many instances of genuine and active kindness and practical help where any opposition would have been fatal to an advance. If a chief refused to receive him, it was usually not from ill will, but from superstitious fear, or because he had eaten of some unpropitious bird or fish. The old women, he says, were particularly kind, but the young, as we gather from more than one quaint and characteristic passage, were not behind-hand in this respect. To his own followers, like almost all African travellers, he became much attached: he declares he felt towards them at the end as one feels towards civilized beings and friends; they had become good sportsmen, and further showed their enlightenment by an extensive manufacture of *grigris* or charms, which they sold to their still benighted countrymen. Capt. Binger systematically refused, from motives of prudence, to deal in medicine or charms. For the former he always referred the applicants to their own greybeards, who, he said, must necessarily have greater knowledge of the native herbs than he had—and, indeed, their knowledge proved more than once in his own case to be very valuable. By this argument, too, he conciliated the old men's good will. In one instance, however, he yielded to pressure:

"A day never passed without my receiving the visit of some neighbour who wished me to give him a writing destined to bestow intelligence on his children. I found it useless to represent to them that the value of such a remedy was difficult to prove: they insisted so much that I found myself compelled, to my great regret, to yield on several occasions to this idea. I acquitted myself with all possible loyalty, writing in ink on the wooden boards that serve them for slates, 'May God grant them light.' The board was then well washed, and ink, mixed with the water which had served to clean the board, was given the little ones to drink."

All the writer's experiences go to show that the great civilizing force in those regions is Islam, its mere presence seeming to act as a check and an example to the worshipper of fetiches. Everywhere he found its votaries tolerant, friendly, and moral, the *imams* especially treating him with courtesy and distinction. He classifies the Mussulmans in three divisions—viz., as "lettrés," "non-lettrés mais strictes," and "buveurs de dolo," i.e. beer, the first of these classes being the most respected. In the prosperous state of Kong they have a pretty general knowledge of reading and writing in Arabic, though, curiously enough, there were no Arabs in the place, nor even any one who had been to Mecca. His Mussulman friends, however, were not equally well instructed at all points:—

"Educated (*lettrés*) Mussulmans came on various occasions to ask me if we lived in the water like fish; when I tried to prove to them that I did not, one of them said sharply, 'Thou durst not confess it: but we have seen thee slip into a great sheet full of water and breathe there.' I at once thought of my tub, which contains some fifteen to twenty litres of water. I showed it to them, but they were not convinced."

The description of Kong is one of the most interesting things in the book. The traveller was received at first with hesitation, but his story was patiently heard in public audience, for, as the more en-

lightened party argued, "il sera toujours temps de l'exécuter s'il ne nous donne pas d'explications suffisantes"; and the result of the discussion, which is duly set forth, being favourable, confidence sprang up, which blossomed, on his second visit, into general popularity. The state seems excellently administered, municipal order being maintained by a police force, known, the writer says, as *dou*—French *rentier*—from their driving all the people home at night; but the *dou* elsewhere seem to be only mummers, with certainly no police affinities. The Kong people have a horror of war, but extend their influence by establishing families of their own people among the inferior tribes around them. With Kong, and with all the principal chiefs to the southward, Capt. Binger established formal relations on the part of the French Government. It is, perhaps, on account of the great inferiority of British manufactures to French, on which the writer insists, that he stipulated for their exclusion from these new markets.

Geographers will be interested to hear that the lofty mountains of Kong, reported by former travellers, have no existence, though the writer noticed a considerable range to the east and north-east.

We have hardly done justice to the variety of subjects treated in the book. The writer's previous studies and experience lend especial weight to his numerous observations on linguistic and ethnological questions. He has some interesting details about the kola nut, perhaps the most important article of commerce in that region, the medical and nutritive qualities of which are beginning to be recognized in this country; and he lays down approximately the zone of its production, as well as the limits of the yam, millet, and other cultivated plants. He naturally describes several strange customs and beliefs, and deals with the many unfamiliar incidents of such a journey. His map is well filled along his actual route, and he gives several other itineraries, the result of much inquiry and cross-examination; but seeing that he could never venture to allow paper or pencil to be seen, the effort of memory needed to retain such information must have been great. The illustrations, with their clever and spirited French drawing, afford no doubt far more pleasure to the reader than do the photographic "processes" with which we are too familiar; but they are essentially a home product, and their value, especially as portraits of native race-types, is therefore problematical.

Hannibal. By Theodore Ayrault Dodge, Lieut.-Col. U.S. Army. (Cambridge, U.S., Houghton, Mifflin & Co.)

WE had occasion to notice in 1890 Col. Dodge's monograph on the life of Alexander the Great, one of the six biographies in which he proposes to illustrate the development of the art of war in ancient and modern times. Little over eighteen months have elapsed, and now the second of the series is in our hands—a solid red book of 650 pages, like its fellow. Once more we have to praise Col. Dodge's maps and plans—they are numerous, expressive, and nearly always accurate—and to deprecate the intro-

duction of the fancy pictures which he or his editor inserts. In this volume, however, they are not nearly so fanciful or objectionable as in the 'Alexander.' The only one which is somewhat grotesque is the overladen legionary on p. 80, whom the flippant might compare to Santa Claus. After all, the Roman did carry a large and miscellaneous list of impedimenta, and till Marius taught him to bind them neatly together on the "mula Mariana" must have hung them about his person as best he could.

The tale of the second Punic War possesses a peculiar fascination for every reader, from the schoolboy to the professional tactician, owing to the fact that it is, more than any other struggle in history, the war of a single man. Even Napoleon does not dominate his own period so thoroughly as does the great Carthaginian; nor is his struggle against England, which has so often been contrasted with Hannibal's struggle against Rome, to be compared in difficulty with the far more arduous task of the ancient general. Napoleon was an autocratic ruler, commanding the resources of a great empire, and able to make himself promptly obeyed by every Frenchman, when he embarked on his crusade against England. Hannibal was more like Wellington in Spain—a general forced to depend only on his own immediate resources, grudgingly and unwillingly supplied by the home government, obliged to trust much to fickle allies, and conscious that if he met with one considerable defeat his countrymen would certainly recall, and possibly impeach, him. How Hannibal, after entering Italy with 26,000 men and an empty military chest, maintained himself there for fifteen years among half a million of warlike foes is one of the marvels of history. In our astonishment and admiration for the gallant adventurer we are driven into almost an exaggerated estimate of his military genius.

Col. Dodge is inclined to rank Hannibal highest of all the great captains of the world: "Measuring his task and resources by those of any soldier in history, he may be not untruthfully said to be *primus inter pares*." We can quite understand the view; his three splendid battles of 218–17–16 B.C. would suffice to give the Carthaginian a very high place in the class-list of generals. But, as the author points out, it is the last ten years of his stay in Italy that are his strongest title to fame. Opposed by an enemy who had learnt caution, and refused to fight at a disadvantage—surrounded by numbers five and eight times as great as his own, with an army in which the veteran elements were always growing fewer, and the half-hearted Italian allies more numerous—refused all help from home, and destitute of a single officer of real ability to second him—he yet held his own, marched where he would, discomfited every general who meddled too closely with him, and finally took his army home intact to aid in the defence of Africa.

The only other commander who ever fought a losing game with such skill and resource was Frederick the Great during the last four years of the Seven Years' War; and Frederick had the authority of a king, and was beset by three foes of opposing interests and ambitions, who never could manage to combine. Hannibal, a stranger

and an alien in Italy, leading troops who had to be humoured, and facing one compact nationality as an enemy, had a far harder task than the Prussian. He never had a Pitt to pay him nor a Ferdinand of Brunswick to cover his rear, but was compelled to fill his own military chest, and trust to his own sword to guard him on every side.

Nevertheless we are not quite sure that the achievements of Hannibal appear quite superhuman after careful examination. Two main points must be borne in mind in discounting his exploits. His initial successes were won over untried troops acting under divided command. Nothing could have been worse against such an enemy than the consular system, where two independent colleagues, not responsible to any ministry at Rome, combined, or more often did not combine, their operations at their own will. Later on the Roman troops grew more experienced in the field, and several of their commanders picked up a fair amount of military knowledge. But the want of a central war executive and a settled plan of operations was always acutely felt. The Senate did its best in raising and equipping armies, but except during the dictatorship of Fabius Cunctator it would not hand them over to the management of a single general. There were always four armies on foot, and sometimes more; but each was committed to an independent consul or prætor, who as a rule could not, or would not, combine his operations with those of his fellows. This fact alone explains the manner in which Hannibal was able to dart about between and around three or four armies, each larger than his own. The Roman Constitution, which provided no central war ministry at home, and checked colleague by colleague in the field, was ultimately responsible for the Carthaginian's protracted stay in Italy. Next to the divided command, the thing which most hampered the Romans was the exaggerated dread of Hannibal's troops in pitched battle, which nearly every one, save Marcellus, showed. When fairly tackled by not very superior forces at Zama, Hannibal's troops showed themselves to be but mortal men. It is impossible not to conclude that if the Roman officers in Italy had really made up their minds to mass all their legions and fight Hannibal whenever they met him, the result that Scipio achieved in 204 might have been accomplished some years earlier. But when massing and fighting were proposed, the Roman leaders could think of nothing but Canne; and their intense dread of such another disaster, though it would have required all the imbecility and presumption of another Varro to have brought it about, kept them from trying the experiment. With reasonable care and skill it must have succeeded, for by 210 Hannibal's veterans were gone, and his new army had already grown accustomed to partial defeat.

We are quite ready to allow that even after these deductions Hannibal's fame still stands high among that of the first dozen generals of the world. But to allow him the first or second place we should not be disposed.

There are many good chapters in Col. Dodge's book. Especial praise is due to that on the crossing of the Alps, where the

author followed out the two opposing routes on foot, in order to make up his mind between the Mont Cenis and the Little St. Bernard hypotheses; and to his general summing up of Hannibal's character and career in pp. 613–42. These two passages contain excellent work, and commend themselves to the critic from the first word to the last. But in the whole book there is little with which to quarrel, save slips such as "Flaminus" for Flamininus and the like; and we can confidently recommend its perusal to all students of ancient warfare.

NOVELS OF THE WEEK.

The Magic Ink, and other Tales. By William Black. (Sampson Low & Co.)

The Average Woman. By Wolcott Balestier. With Biographical Sketch by Henry James. (Heinemann.)

A Younger Sister. By the Author of 'The Atelier du Lys.' (Longmans & Co.)

Dorothy Wallis: an Autobiography. With Introduction by Walter Besant. (Same publishers.)

A Day at Laquerre's, &c. By F. Hopkinson Smith. (Osgood, McIlvaine & Co.)

Quintin Doornise. By J. M'Gavin Sloan. (Gardner.)

A Tiger's Cub. By Eden Phillpotts. (Bristol, Arrowsmith; London, Simpkin, Marshall & Co.)

Van Bibber and Others. By R. H. Davis. (Osgood, McIlvaine & Co.)

Fra Scuola e Casa. Di Edmondo de Amicis. (Milan, Treves.)

An epistolary Palace of Truth, the dwellers in which should be obliged by the moral transparency of their ink to write in their letters, not what they mean to say, but what they really think, is a happily topsy-turvy conception, and, could it be realized, might have valuable results in the way of election addresses and other literature of the hour. Mr. Black has utilized it for the extrication of a young would-be suicide from the network of troubles which seems to environ him. There is a pretty Welsh local setting to the simple story. In 'A Halloween Wraith' of course the author takes us back to the "tir a ghraidh," and his Hector MacIntyre is as lifelike as most of his Highlanders. He has a characteristic talk with an Irishman. Says the Eirionnach:—

"Look what they did to John Mitchel! Look at that, now! John Mitchel!"

"Hector had unfortunately never heard of John Mitchel, so he could not say anything."

"Dying by the road-side!—John Mitchel—to be left to die by the road-side! Think of that, now! What d'ye say to that, now? John Mitchel being left to die by the road-side!"

"There were sudden tears in the deep-sunken gray eyes; and the Irishman made no concealment as he wiped them away with his red cotton handkerchief."

"Well, I'm very sorry," Hector MacIntyre replied, in answer to this appeal, "whoever he was. But what could they have done for the poor man?"

"They could have given him a place," the other retorted with a sudden blaze of anger. "All that John Mitchel wanted was a place. But the" (ensanguined) "Government, would they do it? No, sorr! They let him die by the road-side—John Mitchel to die by the road-side!"

"Well, I am thinking," said the forester, "that if the Government was to give places to all them that would like a place, why the

whole country would be in the public service, and there would be no one left to till the land. And do they give you a place when you go to America?"

"Ah, begob, sorr," said the Irishman, with a shrewd twinkle in his eye, "we get our share."

'Nanciebel' is an English tale, dealing with the loves of an innocent pair, and their divergence to more suitable mates when they have seen a little more of the world. There is much *névété* and good heart on both sides, and the low-born maiden is not at all without feeling as well as sense when she suits herself better for life than with the high-souled youth who is so much shocked yet relieved at her defection.

To some the name of Wolcott Balestier is an empty sound, or only vaguely connected in their minds with the well-known name of Mr. Rudyard Kipling. The short biographical sketch by Mr. James which precedes the young American's collection of stories entitled 'The Average Woman' should excite some interest for the man as well as the author: to those who knew him personally these few sympathetic pages will recall more or less vividly the vanished presence they seek to commemorate. As usual, Mr. James is not sparing of generous appreciation for early promise and youthful talent, yet there is little that savours of extravagance in the tribute he bestows on his dead friend, for it was no less than friendship the elder novelist accorded during the few years the writer of these stories passed in London. With what we must term the international mission, the improved relations between author and publisher, we are not here concerned. It is sufficient to say that Mr. James speaks with conviction of his sincerity of motive, with a touch, too, of kindest amusement at the younger man's enthusiastic adoption to himself of London with its complex immensities. It is more difficult, perhaps, to judge dispassionately of work that comes to us illumined with a promise extinguished by death than of work over-weighted by a great past. One wonders if 'The Average Woman' and the other novel about to see the light are only first-fruits, or the full accomplishment of Balestier's talent. Of the three stories belonging to the present volume 'Reffey' seems to be the most able, the best in conception as well as in execution. There is more real individuality; from beginning to end the touch is more sustained, as well as more forcible. Yet in treatment and in motive too there is something that sounds not unlike an echo, powerful enough, of Bret Harte. The aspect of this story is more dramatic than of the others, the scene as well as the action more strongly presented. The personality of Reffey, the young lady of the railway buffet, who queens it in the wild cañon out West, has its surprises as well as its touches of essentially feminine nature. The contrast between the girl rivals is striking. Both are in love with a good-looking railway official, whose function it is to collect fares and now and then to "manipulate" them to his own uses. It is easy to see that the people and the medium they are presented in are the result of a strongly received impression of real persons and places. The other two stories—even 'Captain, my Captain,' a title somehow

provocative of greater expectations than are quite realized—are in almost every particular much inferior to 'Reffey.'

'A Younger Sister' has the merit of being short, and contains at least some of the elements of a good story. The interest centres in two sisters, Marcia and Guenola, the latter of whom is a lively, imaginative, unconventional maiden, while the former is a model of propriety and common sense. Their characters are effectively contrasted, but the parts played by them are not carefully worked out. We are not made to understand by what qualities Marcia's lover is fascinated; and Guenola's lover is introduced at too late a stage, and is too shadowy a figure, to awaken much sympathy. The best parts of the tale are those in which Mr. Hayes, the girls' father, has the foremost place. His mingled pedantry and refinement, kindness and egoism, are well conceived and vividly presented. Most of the incidents occur in the Lake District, so that the author has ample scope for picturesque writing, and she makes good use of her opportunities. The story becomes less attractive when the scene is transferred to London.

Mr. Besant's preface to 'Dorothy Wallis' is interesting, partly because it is his, also because it leads a reader to expect rather more stimulating fare than is provided. And yet the book in its way is not a wholly unsatisfactory essay in story—or should we say fact?—telling. Those who look for exciting details or any graces of style or manner will be assuredly disappointed. Of these there is none; nor is there much attempt at character drawing either. The most notable thing about the book is the air of extreme veracity and sincerity. It is presented with an almost extraordinary lack of even common art, which, however, helps the impression of the thing, being a recital of real experiences. The tone is more than ordinarily bald, disjointed, and commonplace—perhaps were it not so it would lose what interest it possesses—yet it strikes one that the most interesting material, the really marking episodes and incidents, have been, for reasons, omitted. The struggles of two young girl cousins and a brother to maintain themselves in London; the descriptions of the work they find and follow, sometimes successfully, sometimes despairingly, have an air of reality, of crudeness, and yet "suppression," which is a little tantalizing. A good deal is told of the way in which Dorothy gets on the stage, and how she stays there; but one feels there must be more to tell, had the author been so disposed.

Mr. Smith's book is a joy to behold. It is tastefully printed on thick rough paper, the title-page and the head and tail pieces are charmingly designed, while its beautiful appearance is completed by a neat brown buckram binding. It seems a pity, though, that such an artistic setting should contain such trivial matter. Mr. Smith has apparently travelled about in various parts of Europe and his native America, enjoying himself in a quiet way; and possibly, if he had cast these sketches into the form of letters to the home circle, he might have given pleasure to his friends. But for a wider audience the lack of incident in the stories is not retrieved by any special descriptive ability. Occasionally the reader

is encouraged to proceed by the expectation that something is really going to happen; but he is speedily undeceived, and finds that nothing was meant. For example, in the sketch called 'Under the Minarets,' some mystery is made about a villainous and furtive-looking dragoman; but eventually it turns out that all the trouble was about his calling himself a Jew of the name of Isaac Isaacs, while he was really a Mohammedan called Dreco Yapouly. The last sketch is the best, but is not good enough to save a book which was certainly not worth printing in this luxurious manner.

A perusal of 'Quintin Doonrise' leads one to hazard the supposition that Mr. Sloan is one of those industrious people who keep a commonplace-book, in which are entered choice excerpts from their varied reading. Generally, when the quotations are inscribed, the book is put out of sight; but to Mr. Sloan apparently occurred the brilliant idea of printing his quotations, and, as an excuse for publication, making them a peg on which to hang a novel. On no other theory is it easy to account for the badness of the story and the number and inappropriateness of the quotations. Every chapter is preceded by at least one quotation, and towards the end, when space was getting limited, by two; and on an average one occurs on every page; besides, not content with putting numberless quotations into the mouth of every character, the author sometimes supplements these by others which his puppets might have used, but did not. For the rest, the author seems to be much agitated by the question of free will and necessity; but the book does not contribute much to the elucidation of this much-vexed problem, and is made wearisome by the frequent discussions of it. If such a topic is to be discussed, why should it be considered necessary to involve it in a love story? For both lose: as a novel the book becomes tedious, while its value as a discussion of philosophical and historical problems is diminished by the distraction of the story. It is, perhaps, inevitable in such a book that the author should begin every chapter with a moral reflection, but it is none the less irritating; and he constantly annoys the already much-tried reader by apostrophizing him, sometimes even in a sneering fashion as "My all-knowing reader." At the end one is tempted to sympathize with the hero, who shoots himself two days after the marriage ceremony with the heroine.

The author of 'Folly and Fresh Air' has ideas of his own and an energetic way of expressing them. More than that, he possesses a decided vein of humour. These qualities are all observable in 'A Tiger's Cub,' which may be described as a clever but disappointing book. The central motive of the story—parricidal vengeance—is powerfully outlined, but perfunctorily worked out. By slow stages a climax is reached, on which the reader legitimately looks forward to an elaborate unravelling of the mystery in the manner of Gaboriau. But these anticipations are frustrated. The constructive ingenuity of the author fails him at the critical moment, and after a few discursive chapters devoted to the fortunes of the subsidiary characters, the solution is supplied in a posthumous letter from the arch-villain's accomplice.

As Mr. Phillpotts has been claimed as a disciple of the new humour, it is worth pointing out that in the present volume his affinities in this respect are far more reactionary than revolutionary. The uxorious Mr. Tinkler is a personage quite after Dickens's own heart. On the whole, the result of this experiment would seem to show that Mr. Phillpotts is more at home in the treatment of cheerful than sinister themes. In his melodramatic moments he is at times picturesque, but such a phrase as "feline debauchees.....singing blood-chilling 'sagas' of love and war" is unworthy of an author who as a rule eschews padding.

Mr. Davis is said to be one of the most promising of the young writers in America, and he achieved some success with his first book, entitled 'Gallegher.' In the present volume, without exhibiting any startling powers, he shows that he possesses the art of telling an amusing story with effect, and can describe the self-possessed and imperturbable young man of fashion with considerable humour. But what seems curious in a writer with these qualities, he displays a lack of humour when he tries to be pathetic, and his attempts at earnestness degenerate into the kind of maudlin sentiment associated with a tract or a Strand melodrama. The first story, in which Van Bibber takes up the high moral tone, is not convincing, and 'A Patron of Art' smacks too much of the fairy godmother of our childhood, without the touch of romance and unreality which made her possible. But when the author sticks to the cynical cleverness which is evidently his forte, as in 'The Hungry Man was Fed' or 'An Experiment in Economy,' the result is excellent reading; and stories of this description form the bulk of the volume. Now that we are being deluged with so much bad writing from America, it is a pleasure to be able to give praise to Mr. Davis's English style, which is pure and forcible throughout. A passage in which he describes the struggles of a swimmer against an overmastering current is so good that part of it deserves quotation:

"He beat his way for a second to the surface and gasped for breath, and was drawn down again, striking savagely at the eddies which seemed to twist his limbs into useless, heavy masses of flesh and muscle. Then he dived down and down, seeking a possibly less rapid current at the muddy bottom of the river; but the current drew him up again until he reached the top, just in time, so it seemed to him, to breathe the pure air before his lungs burst with the awful pressure. He was gloriously and fiercely excited by the unexpected strength of his opponent and the probably fatal outcome of his adventure."

But the reader must be left to discover for himself what the outcome was: he will find it worth his while.

'Fra Scuola e Casa' is the title of a new volume of tales and sketches by Edmondo de Amicis, written in the style that made his 'Bozzetti Militari' and his books of travel famous. The work is a species of continuation of the 'Romanzo d'un Maestro,' in which the author revealed the struggles, privations, and difficulties, official and private, that beset the life of that pioneer of civilization, the village schoolmaster. The scene of the present sketches is laid in Turin—no longer in the Alpine villages that encircle it—and the difference

in the surroundings from these mountain villages is extremely well portrayed. The finest of the tales is called 'La Maestra degli Operai,' a powerful and tragic story, describing the troubles of a gentle, refined girl obliged to teach an evening class of men and boys. One of these is a dangerous, fierce young fellow, who falls madly in love with the mistress, and is killed in a brawl, after avenging an insult she has received from a boy villain. The book closes with a most amusing description of one of those houses of which but too many exist in the present day, where the whole household is sacrificed to the so-called education of the children. The eldest girl goes to the university, where she studies the classics; the second to the professional school; the youngest to the elementary municipal school. The eldest son studies law, and is the torment of his father, as he has no disposition to work; the second is at the lyceum, and distresses his mother by overtaxing himself; the third is at the technical school, where he is miserable because he cannot draw. Servants and parents spend half their time in accompanying the children to and from their studies, and the house is always full of tutors and coaches. And from all this, says the author, they learn not one thing that will ever be of any use to them. They see only a prospect of worldly success, towards which they push, without one thought that can soften their hearts, one spark of enthusiasm for any grand idea; in short, they are growing up under the imminent shadow of the most logical and terrible revolution that the world has ever seen, without the least preparation for it either in school or at home, carrying blindly with them all their hereditary prejudices and the wretchedly expensive habits of their class; and of all this the good parents have not the slightest idea. Is it only in Italy that such households are to be found? Unfortunately, the modern superstition that instruction and education are synonymous prevails wherever there are schools or teachers.

EARLY CHRISTIAN LITERATURE.

The Newly Recovered Apology of Aristides: its Doctrine and Ethics. With Extracts from the Translation by Prof. J. Rendel Harris. By Helen B. Harris. (Hodder & Stoughton.)—Mrs. Harris has in this little work furnished a popular account of the Apology of Aristides, the Syriac version of which was discovered by her husband. The book is inspired by the desire to exhibit the self-denying and noble conduct of the early Christians for the imitation and reproof of modern Christians. It is written with a deep belief in Christianity and its power to elevate the character. It consists of five chapters. The first treats concisely of the early Christian apologies. The second is a description of the convent of St. Catherine on Mount Sinai, where the Syriac version of the Apology was discovered. It is exceedingly interesting. The third treats of the doctrine of the Apology, and is the least successful. Mrs. Harris is too easy in accepting evidence for her own opinions. There is no proof that the person represented in one of the early graffiti with an ass's head was meant for Christ. The Apology of Aristides is neither in its Syriac nor its Greek form an exact reproduction of the original Apology, and therefore no doctrine can be based on it with certainty. And the same is true in regard to the Diatessaron of Tatian. The fourth chapter, on the ethics, is excellent, though St. Paul's

Epistles to the Corinthians and the Pastor of Hermas exhibit aspects of Christianity which Aristides and Mrs. Harris have ignored. The last chapter consists of selected passages from the Apology, many of the passages relating to ancient mythology being omitted. The book deserves the warmest commendation.

The Early Church: a History of Christianity in the First Six Centuries. By the late David Duff, M.A., D.D., LL.D. Edited by his Son, David Duff, M.A., B.D. (Edinburgh, Clark.)—This volume consists of lectures which the author was in the habit of delivering to his students in the United Presbyterian College, Edinburgh. They have been carefully edited by his son, who has here and there filled up gaps and supplied notes. The work is eminently readable. The author has studied the best books on Church history, patristic literature, and the history of dogma, and he has given a clear and lucid account of the principal events, the leading writers, and the outstanding religious controversies of the first six centuries. The lectures are to a large extent biographical. Having an eye for the picturesque, Dr. Duff has introduced striking narratives wherever they can appropriately come in. He also has made large extracts from ancient authorities, such as Eusebius and Sozomen, and from modern historians, such as Gibbon, Baur, and Schaff. The author views Church history from the standpoint of an Evangelical United Presbyterian; but he tries to be candid, and is generally inclined to be generous. Sometimes he deviates from this course, as, for instance, when he describes Marcus Aurelius as "the most terrible persecutor before the third century," though there is no proof that the Stoic emperor ever instigated persecution. This is the best Church history produced by a United Presbyterian, and it is a book that may be read by all with pleasure and profit.

Texts and Studies: Contributions to Biblical and Patristic Literature. Edited by J. Armitage Robinson, B.D.—Vol. I. No. 3. *The Lord's Prayer in the Early Church.* By F. H. Chase, B.D. (Cambridge, University Press.)—Mr. Chase's monograph on the Lord's Prayer in the early Church deserves the attention of all students of early Christianity. He has amassed a large amount of information, and he has pursued his investigations in a spirit of pious reverence for the truth. His method is not always the best. This is seen particularly in his inquiry into the meaning of *τοῦ πατρὸς* in the Lord's Prayer. In an investigation the first thing to do is to gather together all those passages in which the meaning is certain. The inquirer should then proceed to find out how far this certain meaning and usage will enable him to attach the right meaning to uncertain passages. In this case the writer should have grouped together all those instances in which *ὁ πατήρ* or *ὁ πατὴρ* or *ὁ πατὴρ* occur. He should then have taken those cases of *τοῦ πατρὸς* in which the context more or less clearly indicates either a masculine or a neuter meaning; and he should then have summed up the evidence. It tends merely to confusion when passages that are of doubtful import or entirely neutral are adduced and commented on. Philological discussions on the meaning of *πατήρ* are out of place. The one question is, What is the meaning and usage of *πατήρ* in the Septuagint, in the New Testament, and in ecclesiastical writers? The results of Mr. Chase's investigations are interesting. He allows that "in the period which intervened between the occasion when our Lord first taught the Prayer and the time when the Evangelists gave it a place in the Gospels, it had passed through one stage, and had already entered upon the second stage of its history." He also thinks that "it may be taken for certain that the Prayer was originally in Aramaic," but that there was from the very first a translation of it into Greek. In St. Matthew's Gospel the Lord's Prayer contains

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seven petitions; in St. Luke's there are only five. Mr. Chase does not discuss which of them is the original, nor does he attempt to determine whether St. Luke's "Father" or St. Matthew's "Our Father which art in the heavens" is the prior form of the first clause. In the second clause he comments on a various reading in St. Luke, the words "Let thy holy Spirit come upon us and purify us" occurring instead of "Let thy kingdom come." He thinks that neither Evangelist has given correctly the petition relating to daily bread, and that the original form must have been "Give us our bread of the day." He is of opinion that neither Gospel very exactly reproduces what appears to be the original connexion of the clauses in the next petition, and that the original form was probably "Remit to us our debts and we also will remit to our debtors." The only suggestion that he makes in regard to the next petition is that it is at least possible that the original form was "Bring us not into temptations." He devotes a large portion of his book to a discussion of the meaning of τοῦ πονηροῦ, and comes to the conclusion that it is masculine: "Deliver us from the evil one." He regards the doxology as a later addition. He says: "That the true text of St. Matthew's Gospel has no doxology at the close of the Lord's Prayer cannot be considered doubtful." There is none in St. Luke. Mr. Chase is apt to find allusions to the Lord's Prayer where there is no warrant for such a supposition. The same thoughts come into the minds of hundreds of people. The same words are continually used by men who speak the same language. If, therefore, the same words happen to occur in the expression of the same thoughts of several individuals, there is no need to suppose that one borrows from the other unless the thoughts and the language are unusual. Mr. Chase is inclined also to leave questions open which he might have settled. But whatever slight defects may attach to the book, it is an able, scholarly, and highly creditable production.

Forschungen zur Geschichte des neutestamentlichen Kanons und der altkirchlichen Literatur. Teil IV. Herausgegeben von Johannes Haussleiter und Theodor Zahn. (Nutt.)—Prof. Zahn still pursues his investigations into the early literature connected with the New Testament canon, though he has not added much to our existing knowledge. Notwithstanding Harnack's unseemly attacks, he continues studies which run parallel with the most useful series conducted by the latter scholar. Their antagonism may make them more cautious in statements of opinion; but it cannot give them sounder judgments or more critical acuteness. Here Harnack has the advantage of the Leipzig scholar. The present volume does not bear upon the formation of the canon, but consists of various subjects having no connexion with one another. It contains the Latin Apocalypse of the old African Church, a dissertation on the Arabic version of Tatian's 'Diatessaron' published by Ciasca in 1888, with *Analecta* by Zahn relating to the biographies of Polycarp and Irenæus, Irenæus's letter to Victor of Rome, and the 'Altercatio Legis inter Simonem Judeum et Theophilum Christianum.' The longest and most valuable part of the volume is the first; the least important, the last. The text of the old Latin version of the New Testament is of great use in settling the original Greek, although its value has not yet been fully recognized by textual critics, except by Tischendorf, who has used it more than any other scholar. Even his contributions, however, may be supplemented and enlarged. The old Latin text of the Apocalypse is taken from the work of Primasius, Bishop of Hadrumetum in the sixth century, of whom little is known, except that he was a great Biblical scholar of his time. The scanty notices of his life collected by Haussleiter terminate in Victor's words about him, "Infelici morte extin-

guitur." He died soon after A.D. 588. His chief work is his commentary on the Apocalypse, from which the old Latin version is here extracted, written about A.D. 540. A few specimens from the text will show the character of the ancient translation here given. In i. 5 λύσαντι is corroborated by "solvit a peccato," &c.; i. 14, λευκαὶ ὡς ἔριον λευκὸν ὡς χιών is represented by "velut lana ut nix." In i. 15 for ἐν καμίνῳ πεπυρωμένῳ it has "de fornace ignea," as if the translator were rendering ἐκ followed by the genitive. In xi. 8 καὶ Αἴγυπτος is omitted. In xiii. 1 the words "and I stood upon the sand of the sea" are wanting; so that the readings ἐστράθην and ἐστράθη are not distinguished. In ii. 17 γεγραμμένον of the Greek text is not represented, but is supposed to have been interpolated from xix. 12; xxii. 21 is omitted. The commentary of Primasius does not always agree with the version, but that seems a matter of no moment to the writer. It is chiefly allegorical, and a compilation from Ticonius, whom he was unwilling to name. Haussleiter has written an exhaustive treatise on the subject of Primasius and his version of the old Latin MSS. have been used; ecclesiastical writers such as Cyprian and St. Augustine have also been consulted. His apparatus is full and complete, and his indices are all that can be desired. He is a most competent editor of the work he took in hand. We could only wish that he had omitted note 10 on p. 210, for reasons which it is needless to state. The dissertation of Dr. Sellin on the Arabic 'Diatessaron' is an example of excellent criticism, showing that the Arabic version does not present the original text of Tatian, but a revised one of the fifth and sixth centuries, the sources having been the Peshito and Philoxenian versions, with Aphraates and Ephrem. The text presented in the version is one that was worked over from these sources, perhaps from Greek MSS. also, and is, therefore, but a contribution to the restoration of the original. Ciasca, in Pitra's 'Analecta Spicil. Solesmensi,' vol. iv., errs in supposing it to be a close representative of the original. The *Analecta* of Zahn possess no great value, because opinions are advanced or implied in them with which those familiar with his writings are well acquainted. They must be read with reserve, the first dissertation especially, which examines the biographies of St. Polycarp and St. Irenæus. The assumption that Polycarp's epistle to the Philippians is authentic is treated as certain, but it must be classed with the assumption that the Ignatian letters are also authentic, neither of which has been proved in spite of all that has been written about them. Zahn supposes St. Polycarp to have been born A.D. 55, and to have died A.D. 155. Except Pearson no writer places his death so early. Irenæus's language about him is indefinite, and in some degree incorrect, if we judge it by internal evidence. He says that Polycarp was taught by apostles, the force of which language Zahn tries to minimize. Neither does he scruple to believe that he was ordained Bishop of Smyrna in A.D. 85. It is impossible to explain away the statement of Irenæus that apostles were present at the ordination of Polycarp as bishop (which is contrary to Tertullian's testimony) except by assuming the plural number to be a mistake for the singular, implying St. John alone. Bishop Lightfoot says, oddly enough, "we do not press the plural," to which Zahn justly objects. The concluding dissertation in the volume is the 'Altercatio,' already published by Harnack from a Bamberg MS. which our author comments upon apparently in order to correct several statements made by the Berlin professor. But we are slow to adopt the counter hypotheses of a scholar inferior to his opponent in critical power. The 'Altercatio' is based on an old dialogue, 'Jason and Papiscus,' written by Ariston of Pella. The original was Greek; the other is a Latin translation, but how far a literal version it is difficult

to determine. The dialogue of Ariston was much read and in good repute among early ecclesiastical writers, such as Clement of Alexandria, Origen, Eusebius, St. Jerome, and Maximus the Confessor. The chief point about it is the date, which is uncertain. When Harnack gives A.D. 135–170, any attempt to fix upon a probable year is useless. Zahn thinks it originated a little before Justin's 'Dialogue,' but this is too early. In the last four pages of the present essay he endeavours to extract from Theophilus's commentary on the Gospels a contribution to a knowledge of the New Testament canon; but the notices are unimportant, and the prepossessions of the esteemed scholar peep forth, so that the pages should be read with close attention. The phrase which the Christian Theophilus uses three times, "plenitudo evangeliorum," is made to imply a questionable position. The volume will be welcomed by lovers of early Christian literature, especially by those interested in textual criticism; and is highly creditable to the learned professor.

RECENT VERSE.

Launcelot and Guenevere: a Poem in Dramas. By Richard Hovey. (New York, United States Book Company.)

Days and Dreams: Poems. By Madison Cawein. (G. P. Putnam's Sons.)

Ballads and Lyrics. By Katharine Tynan. (Kegan Paul & Co.)

An Idyl of the Sun, and other Poems. By Orrin Cedesman Stevens. (Holyoke, Mass., Griffith, Axtell & Cady Co.)

MR. HOVEY'S dedication to his 'Launcelot and Guenevere' is startling. To judge from it he is not the least aware that anybody in the world but himself is writing verse. Invoking Apollo, he says:—

For I at least still worship at thy shrine,
Though the blind world forgets thee; I at least
Have given thee thought for meat and love for wine,
Although thy temples stand without a priest
And no one seeks the sweet Pierian springs,
While still Astarte holds her horrid feast
And Mammon's altars smoke with offerings.

Next he tells that on Apollo's sacred hill he saw a lady (Poetic Drama) flying in mortal peril from a "horrid hound" (Criticism? the preference of the public for melodrama and burlesque? the incompetence of post-Shakespearean poetic dramatists? The allegory is not clear here): that, when he would have rushed to attack "the savage beast," Shakespeare stood in his path and forbade him, because not with the arm of flesh, but with other weapons that must be forged, might the beast be attacked: that, to tell him "more of these mysteries," Shakespeare led him higher up the hill to where Dante, Æschylus, Homer, David, and Goethe, welcomed him: and that Shakespeare in their presence confided to him the salvation of "that lady whom I throned so high," and told him:—

Set free the lady and thou shalt set free
Thyself as well and with thyself the world.

Mr. Hovey's modesty made him a moment doubtful;

"Alas, this quest is not for me," I sighed.
"Master, why point me where I cannot climb?"

The tragic laurel is not for my head—
A simple singer, artless and unwise."

But Dante gently rebuked him and he felt ashamed of the "craven thought," and it gave place

To high resolve with awesome wonderment,
And "I will sing," I said, and, full of grace,
Those spirits smiled on me as well content.
Therewith they took leave of that greenery,
And with them through the glades I also went—
I was the seventh of that company.

Mr. Hovey's modesty is again apparent; he takes pains to have us think that, in the precedence of their hierarchy, he is less than his co-mates, the six others. But no one remembering the names of the poets whom, by exclusion, Mr. Hovey places in a grade beneath him can accuse his humility of being "craven." The "Poem in Dramas" with which he has advanced to the rescue of poetic drama consists in this volume

of 'The Quest of Merlin: a Prelude,' and 'The Marriage of Guenevere: a Tragedy.' The prelude follows Goethe in the second part of 'Faust'; the tragedy, Shakspeare. Argente, the Arthurian Lady of the Lake in Avalon, falls into throes of prophetic agony like Cassandra of the 'Agamemnon,' and ejaculates *Ai!* and *Ototoi!* and there are reminders of monostichs in a conversation between Merlin and the Norns; here we have the influence of Æschylus. David's influence is represented in choruses of Angels, with Hosannas and Alleluias—choruses really more Apocalypsonian than Davidian, however—and in the burden of a song of the Valkyrs and the Loves in honour of Aphrodite:—

Lift up your heads, O ye gates,
And the Queen of Love shall come in.

Dante's influence is perhaps indicated by the acceptance of that version of the loves of Launcelot and Guenevere, infamous for the knight Galahad or Galahaut, endorsed by Dante. There is no trace of Homer—unless because he was a Greek and said "*Ai!*" we are to think of him together with Æschylus—in the Argente speeches. But the volume's title seems to cover more than the two sections presented to us, and 'The Marriage of Guenevere' leaves off without a winding-up, and at the mere commencement of the lovers' clandestine union—so that it looks likely that a further issue of dramas on the story is to come; and Mr. Hovey may design to carry out in it an intention of using the examples of the four other poets as fully as he has used those of Goethe and Shakspeare. In 'The Quest of Merlin' Merlin seeks the Norns to find out from them what shall be the future of the intended marriage between Arthur and Guenevere. To his mysterious questions he gets only mysterious answers, which the Norns themselves can understand no more than he, but which to those who know the story shadow forth dimly Guenevere's turning to Launcelot. The Norns vanish, Merlin swoons. Then come, singing choruses, Sylphs and Naiads and Dryads, Fauns, Angels, Gnomes, Pan with Satyrs, Bassarids, Bacchus with Menads, Mab and her fairies, Valkyrs, Puck and Goblins, Aphrodite and Loves, Oberon and Titania and their elves, Argente and her Maidens, Ariel, Nimue. The Naiads quiz Merlin in a song of which his aged ears cannot understand the words, the Fauns play tricks upon him, the Menads make him drunk, Argente urges him prophetically to prevent the marriage of Arthur and Guenevere, Nimue summons from the earth a card drawn by dragons and takes him away. Then the Prelude concludes with Argente's hysterical vision, her maidens' song of comfort, and a hymn of Angels. The medley is too miscellaneous; it bewilders and wearies: but Mr. Hovey must be credited with the miscellaneousness being the result of no pell-mell confusion in his working, but of a definite literary purpose. 'The Quest of Merlin' shows indisputable talent and indisputable metrical faculty. But, whatever Mr. Hovey may be able to accomplish in the future, he has not in this lyrical masque achieved the true and high poetry which he has bidden us expect of him. His tragedy, 'The Marriage of Guenevere,' showing no less talent than the 'Quest,' is surprisingly lacking in dramatic qualities. The story is disjointed, drags, and so fails to tell itself that it could scarcely be comprehendingly followed by readers or audience who have not some knowledge of the Arthurian legends. The dialogue is lengthy, and is oftener than not without any bearing on the progress of the story. The characters of the *dramatis personæ* are feebly conceived and feebly drawn, without dramatic or lifelike reality—even Guenevere, meant to have a strong and unusual personality, is but a stage figure. And there is the further hindrance to dramatic reality that the characters of some of the more important personages (of Guenevere in particular, and of Merlin) are inconsistent: not with the inconsistency which is a part of human nature and which sometimes

makes blots in noble natures and erratic virtues in the depraved, but to discrepancy as of two unconnected minds controlling, now the one, now the other, the same person. Mr. Hovey is liberal with anachronism; clearly on principle. But he is wrong in thinking that in this he is Shakspearean. Shakspeare's anachronism is that he brought the lives of men and women of former times into his own time—no anachronism at all, artistically. This is radically different from the gratuitous anachronism of a nineteenth century dramatist's writing of a period far remote from Shakspeare's not as he knows it or imagines it, but as he imagines that he should have imagined it if he had lived in Shakspeare's days. The result of Mr. Hovey's attempt at this is that 'The Marriage of Guenevere' has no dramatic action at all; it is too palpable that the people are living neither in Arthur's day nor in Shakspeare's—that they are make-believes in both. As poetry 'The Marriage of Guenevere' has much more merit than as a drama. A critic is not, it is true, able to point out any passages of marked beauty; but there is a general level which is more than average, and a tone which seems to indicate poetic ability that will develop when it finds a truer direction.

The most important portion of Mr. Madison Cawein's 'Days and Dreams' is the series called 'One Day and Another'—in which He and She, in a succession of lyrics which are sometimes in dialogue, sometimes monologues, present a story of what is at first happy love; then a sudden breaking off, apparently by callous caprice of the lady's; then a pathetic end, the lady, dying, revealing that her jilting carelessness was but feigned, that she loved him with all her heart, but had learned that she ought not to marry, that

the flesh, that clothes the soul of me—
Ornated at birth a sacrifice to this heridity—
Denied, forbade.—Ah, you have seen the bright spots in my cheeks
Grow hectic, as before comes night blood dyes the sunset's streaks?

Although the lady's conduct in pretending heartlessness and falseness, to the superfluous infliction of agony on her bewildered lover, is outside nature, and very far from being as noble as the reader seems to be expected to think it, the story is well conceived for the introduction of various emotions. Mr. Madison Cawein uses well on the whole the opportunities with which he has provided himself. But he would interest and move his readers far more if he would avoid all "tall talk" like, e.g.,

Mine! the affinitized one of humanity:
Mine! the elected of soul over vanity—

and restrain himself to the refined simplicity of poetic English.

Miss Katharine Tynan's 'Ballads and Lyrics' are enjoyable. She writes with the simplicity and spontaneity that go so far in themselves to make poetry, and for want of which so much ably written verse, rich with many merits, fails to be poetry. And she has the delicate touch which makes, one scarcely knows how, music and meaning of a few words lightly put together. Many of her poems are devotional; and these are exceedingly good of their kind, breathing warm-hearted unforced love and faith. To name some of Miss Tynan's ballads and lyrics in this volume as especially worthy of perusal would not be easy, because so many are equal in desert. It is better to give one as a short specimen of the grace and charm belonging to almost all:—

RAIN RAINETH.
There are diamonds hung on the spray,
And sea-fog blown from the bay,
The world 's as wet as a river,
O thrush, sing now, or sing never,
Spring seems far away.

Sing out, O blackbird, my king,
My heart is sick for the Spring,
And O, the drenching grey weather
With April half through her tether,
And May on the wing!

For I think when the hawthorn blows,
And the lily 's in bud, and the rose,
Perhaps one would scarcely remember
To grieve for a day of November;
—But nobody knows!

'An Idyl of the Sun' is, especially the title piece, a product of that vaulting ambition which overleaps itself. Mr. Orrin Stevens should try a lower and a simpler key. Much of his verse is mere exaggerated rhetoric, and some is perilously near bathos.

BIBLIOGRAPHICAL LITERATURE.

A *Catalogue of a Portion of the Library of Charles Isaac Elton and Mary Augusta Elton*. (Quaritch).—It has been a growing custom in the last few years for owners of private libraries to print catalogues of their books. This is an excellent custom when the library so catalogued is of importance and contains rarities not to be found elsewhere, as in the case of the Huth collection, or a remarkable series of books of a particular period, like the collection of Mr. Locker-Lampson. But in the present case there is hardly material for so ambitious a catalogue. The collection contains little of any noteworthy rarity, and does not seem specially devoted to a particular subject. It is just such a collection as any man of taste might form who could devote a little spare time and a certain amount of money to his pursuit. Bookbinding is evidently a favourite study of Mr. Elton's, and those who visited the exhibition at the Burlington Fine-Arts Club will remember a beautiful series of stamped Lyons bindings lent by him. Some of these are reproduced in the present book, others in the Burlington Club's illustrated catalogue; and it is to be regretted that a list of or index to them has not been added, as they form a most interesting set. Putting aside the bindings, there is little in the collection of very special rarity and much that is commonplace, and apart from the personal interest little is to be gained from a study of the book. Those who know the library or its owners will doubtless prize the catalogue; it is a pleasant book to possess, but hardly one to buy.

Books condemned to be Burnt. By James Anson Farrer. (Stock).—The new volume of the "Book-lover's Library" is an improvement in many ways on the majority of its forerunners, for Mr. Farrer has taken a subject comparatively unworked, at any rate in a popular manner, and compiled a most readable book. In addition to being interesting, it contains a good deal of information which is the more valuable as the ordinary authorities are silent on this subject. In most cases the authors were well aware of the danger they ran in publishing their books, and were not without fear of sharing their fate, so that we cannot expect to find the title registered in the records of the Stationers' Company, or drawn attention to in any public manner. It is from contemporary records, from the various editions of the Index Expurgatorius, or from casual allusions by other writers alone that the fates of many important books may be traced. Most of the books which were condemned to the fire were either theological or political, and will find few to regret their destruction, but many of more mundane character shared the same fate. This Mr. Farrer thinks was often deserved, and he would forgive Archbishop Whitgift for cleansing Stationers' Hall by fire in 1599 of such works as Marlowe's 'Elegies of Ovid,' Davies's 'Epigrammes,' and Hall's 'Satires.' One hardly knows, after having read this book, whether to be glad or sorry that lawful book-fires are done away with—how many books one would gladly see burnt, and how very many deserve it! It is a pity that the author has not supplied rather more accurate information of a bibliographical kind, for little is told the reader about the books themselves: their dates are generally given between brackets; but even that meagre information is not always forthcoming. We notice that no mention has been made of the delightful 'Life of Peter Williamson,' burnt at Aberdeen by the common hangman in 1758. For Reginald Scot, the author of the 'Discoverie of Witch-

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craft, Mr. Farrer seems to possess unbounded admiration. Not content with eulogizing him in the book, he has gone so far out of his way as to write him down in the index "one of the heroes of the world."

We are glad to find that *Book Prices Current* (Stock) is becoming a hardy annual and has reached its fifth volume. Mr. Slater's compilation is a useful work, which both buyers and sellers should keep on their shelves for ready reference. It has been considerably improved by the greater attention paid to foreign books. It is a significant fact that the only sale on which Mr. Slater comments in his preface occurred in New York. To all seeming, books and pictures are, like empire, taking their course westwards, and American millionaires will probably not long content themselves with Bibles, Shakspearean folios and quartos, and Americana. They will take off the market everything that is considered choice. By the way, the decline in the value of the Abbotsford edition of Scott seems to continue. It appears to have sunk below 10*l*. A copy was sold by Messrs. Sotheby in July last for only 9*l*., and last week, at the dispersion of the effects of the late Mr. Sampson of the *Referee*, one was disposed of in a New Bond Street auction-room for just five shillings more.

OUR LIBRARY TABLE.

MR. BIRRELL informs his readers that the articles in *Res Judicate* (Stock) upon Richardson and Gibbon were composed as lectures, and are now printed for the first time. The rest of the book is formed of essays and of slight papers transferred from magazines. The writer is not afraid of treating well-worn subjects. Of the twelve papers which compose this volume three or four are perhaps too insignificant to merit publication in book form, and yet, slight though it be, the brief notice of Sainte-Beuve gives a vivid impression of that delightful writer's salient points as a critic. He was happier, Mr. Birrell says, in criticizing old writers than when ranging amongst the celebrities of his own day, and the writer observes that for his part he thinks a critic better occupied in so doing. "If you teach me or help me to think aright about Milton, you can leave me to deal with 'The Light of Asia' on my own account." The insight, sympathy, and feeling which Mr. Birrell praises in Sainte-Beuve are qualities that in a measure distinguish his own pages, and he too, like the great French critic, is eminently sane and free from tricks of singularity. Cardinal Newman, Matthew Arnold, and George Borrow (of whom Mr. Saintsbury has recently discoursed so pleasantly), supply comparatively virgin soil; but it was possible that in treating of Richardson and Gibbon, of Cowper, Hazlitt, and Lamb, a literary husbandman might find the ground exhausted. To the essayist, however, style is of far greater importance than novelty, and the author's enjoyment of good literature and his happy sense of humour give life to familiar subjects. He praises Sainte-Beuve's appreciative criticism of Cowper, and recommends a fresh perusal of his three papers on the subject. The advice is good, but before the reader follows it he will do well to read Mr. Birrell's bright little essay on the poet. It may be hoped that the English language will be found capable of supplying a title to his next literary venture.

A TRUSTWORTHY account of *Hungary and its People* is much wanted, but Mr. Louis Felbermann's book, published by Messrs. Griffith, Farran & Co., does not provide what is required. That a work of four hundred pages, devoted to the manners, customs, and country of Europe's most progressive people, should contain much that is interesting and even useful is to be expected; but what is valuable in this volume is swamped by a good deal of irrelevant gossip. Legends and marvels are substituted

for history, and, however appropriate some of them might be in a collection of Magyar folklore, they are quite out of place in a work of sober fact, only serving to swell it into a volume of portly dimensions. Had half the book been cancelled and the remainder properly arranged and revised by an English scholar, it might have proved a useful manual; as it is, apart from other defects, the English is so ungrammatical that the meaning is often doubtful. Even the Hungarian is not above suspicion: *hugom* is not "Miss younger sister," and surely Madame Zerfi does not spell her name with one *f*. No rule appears to have guided Mr. Felbermann in his compilation; in his preface he sometimes places the Christian names of his countrymen before the surname, according to the English method, and sometimes after, according to the Hungarian, much to the bewilderment of those ignorant of the latter custom. These are but samples of the haphazard way in which the book has been put together; whilst the quality of its compiler's ideas may be gauged by his naive remark that "St. Ladislav [sic] brought in very useful laws, amongst others the law against infidelity, which was that if any husband found his wife to be unfaithful he was allowed to kill her." The folk-loreist may find some interesting items, the general reader some amusement, and the intending traveller to Hungary some useful information in this book; but the philologist, the historical student, and the journalist had better eschew its statements. The illustrations are on a par with the text.

RUGBY is nearly in the centre of England, and in this sense an excursion in any direction may be considered, and evidently is considered, "round Rugby" by Mr. Rimmer, the writer of *Rambles round Rugby* (Percival & Co.). Worcester is included in the neighbourhood, for Mr. Rimmer tells us the last of Cromwell's battles was fought "within reach." Yet we do not feel sure; for we are confronted by other courageous statements. That John of Gaunt lived "of course" in the time of Edward II., and that in Stoneleigh Park are two hundred herds of deer, are startling bits of information, but not quite so curious as the discovery of a marriage between Charles I. and a lady of the house of Ellesmere. In rambling about Ashby St. Legers, which has a classic connexion with the Gunpowder Plot, our author tells us, "In the year 1612 Ashby St. Legers was purchased from the Irwing family, and it remained in their possession for ninety-one years." As it fell into the possession of Sir William Irving on the attainder of Catesby, we are only astonished at the strange forbearance of the purchasers. The best part of the book is the illustrations, and we are indebted to the author for vindicating the character of Midland scenery from the aspersions of the great Dr. Arnold. Even he was not infallible, nor was he the creator of Rugby School, as his panegyrists never weary of declaring. The introductory chapter on the school, by the Rev. W. Payne Smith, is grammatical and correct, but very scant of interest to any old Rugbeian. We are sorry a book so well intended, by an author who has a sympathetic eye, and who is sound on artistic subjects (e.g., church "restoration"), should fail for want of the elementary endowments of reading and writing.

M. JOSEPH CHAILLEY-BERT, better known at present in this country by his former name of M. Joseph Chailley, to which he has added, on account of a close family connexion, the surname of the late M. Paul Bert, publishes through MM. Armand Colin & Co. *La Colonisation de l'Indo-Chine: l'Expérience anglaise*. This is an excellent little book upon the history of the British colony of Hong-Kong and that of the annexation of Upper Burma, followed by a chapter on the Indian civil service. Great Britain receives from M. Chailley-Bert the

sincere flattery of imitation, for he desires to see the French in Further India follow closely in our footsteps. The book is well executed, and the account of Hong-Kong will be of considerable interest to Englishmen. That of the annexation of Upper Burma will be read with feelings that must be more mixed. We detect no errors except that of "Sir J. Bowen" for Sir George Bowen; and we rejoice to find that M. Chailley-Bert has the courage to point out that the French colonies are languishing on account of the selfish, but unsuccessful protective policy of the mother country. The book is dedicated to M. Léon Say, in whose footsteps the author as a journalist and politician tries to follow.

MR. ALLEN has brought out a new edition of the famous *Elements of Drawing*, a book of which the original edition fetches a fancy price. Admirers of Mr. Ruskin will be pleased or displeased with Mr. Allen according as they possess the green-clad volume of 1857 or not.—*Three Feathers* and *Madcap Violet* form the latest additions to Messrs. Sampson Low & Co.'s neat and cheap edition of Mr. William Black's pleasant romances.—Messrs. Macmillan have issued tasteful reprints of *A First Family of Tasajara*, by Mr. Bret Harte, and *The Witch of Prague*, which is one of Mr. Marion Crawford's least successful efforts. Dr. Greenhill's edition of the *Religio Medici* forms the latest instalment of the cheap reissue of "The Golden Treasury Series" of Messrs. Macmillan. Would that Dr. Greenhill would edit all Sir Thomas Browne's works!

No. 7 of the second volume of *The Greyfriar*, the magazine of Charterhouse School, contains a considerable number of fresh anecdotes of Thackeray's school life, supplied by Mr. G. S. Davies. Every lover of Thackeray ought to get it, if he can, and keep it, especially because it comprises facsimiles of "W. M. T.'s" handwriting and some of his early sketches, with notices of Col. Newcome, Dean Liddell, and others of less renown. The cover says, "All applications for copies should be made to the Editor, Charterhouse, Godalming."

We have on our table *American Life*, by Paul de Rousiers, translated from the French by A. J. Herbertson (Cassell),—*From Palm to Glacier*, by Alice W. Rollins (Putnam),—*French Passages for Unseen Translation*, by G. G. Coulton and H. E. Huntington (Percival),—*Key to J. B. Lock's Elementary Dynamics*, by G. H. Lock (Macmillan),—*Inventional Geometry*, by W. J. Spencer (Williams & Norgate),—*Suffering London*, by A. E. Hake (The Scientific Press),—*The Seven Principles of Man*, by Annie Besant (Theosophical Publishing Society),—*Depression*, by A. E. Bridger, M.D. (Hogg),—*Digest of Political Economy*, by G. V. Pick (Sonnenschein),—*The Lone-Star of Liberia*, by F. A. Durham (Stock),—*The Question of Silver*, by L. R. Ehrlich (Putnam),—*The Story of a Friendship*, by A. Gurney (Kegan Paul),—*An Arctic Eden*, by D. Griffith (Skeffington),—*Ulf, the Norseman*, by M. Onley (Cauldwell),—*Titania*, by May E. Pamplin (Simpkin),—*Bristol Bells*, by Mrs. E. Marshall (Seeley),—*On the Threshold*, by E. Foster (Bristol, Arrowsmith),—*Dorothy's Debts*, by A. M. Y. (S.P.C.K.),—*Elton Hazlewood*, by F. G. Scott (Whittaker & Co.),—*Selections from Goethe's Poetical and Prose Works*, edited by Dr. W. Bernhardt (Boston, U.S., Heath),—*The Vision of a Beginner, and other Poems*, by C. Finch (Digby & Long),—*The Satires of Cynicus* (The Argus Printing Co.),—*Popular Studies of Nineteenth Century Poets*, by J. M. Mather (Warne),—*The Gospel Narrative, or Life of Jesus Christ*, by Sir Rawson W. Rawson (Griffith & Farran),—*The Book of the Unweaving* (S.P.C.K.),—*Psalms CX., Three Lectures, with Notes*, by J. Sharpe, D.D. (Bell),—*A New Creed* (Digby & Long),—*Helps for the Day of Rest*, by H. Miles (Wells Gardner),—*The Highway to Heaven*, by

Austin Clare (S.P.C.K.).—*The Voice from Sinai*, by F. W. Farrar, D.D. (Isbister).—*Petit Livre d'Instruction et de Divertissement*, edited by Miss F. Shaw (Percival).—*Étude sur l'Épisode d'Aristée dans les Géorgiques de Virgile*, by A. Oltramare (Geneva, Georg).—*La jeune Sibérienne*, by X. de Maistre, translated by F. E. Darqué (Hughes).—*Une Passion*, by A. Ocampo (Paris, Lévy).—and *Master Punch*, by G. Duval (Paris, Lévy). Among New Editions we have *Our Temperaments*, by A. Stewart (Lockwood).—and *A Woman's Courage*, by F. Wicks (Eden, Remington & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Buxton's (Mrs. S.) *Side Lights on Bible History*, cr. 8vo. 5/6 cl.
Coggin's (F. E.) *Man's Great Charter*, an Exposition of the First Chapter of Genesis, cr. 8vo. 3/6 cl.
Pierson's (A. T.) *The Heart of the Gospel*, Twelve Sermons, cr. 8vo. 2/6 cl.
Smith's (J. M.) *The Essex Lad who became England's Greatest Preacher*, Life of Spurgeon for Young People, 2/6 cl.
Fine Art.
Gee's (G. B.) *The Jeweller's Assistant in the Art of Working in Gold*, cr. 8vo. 7/6 cl.

Political Economy.

Rain (F. W.) *On the Principle of Wealth Creation*, 10/6 cl.
Giffen's (R.) *The Case against Bimetallism*, cr. 8vo. 7/6 cl.

Geography and Travel.

Bacon's (G. W.) *New General Atlas of the World*, folio, 7/6 cl.
Conway (W. N.) and Coolidge's (W. A. B.) *Climber's Guide: The Lepontine Alps*, 32mo. 10/ cl. limp.
Conway (W. N.) and others' *Climber's Guide: The Central Alps of Dauphiny*, 32mo. 10/ cl. limp.
Junker's (Dr. W.) *Travels in Africa, 1882-1886*, translated from the German by A. H. Keane, Vol. 3, 8vo. 2/ cl.

Philology.

Riehl's *Seines Vaters Sohn und Gespensterkampf*, edited by H. T. Gerrans, 12mo. 2/ cl.

Science.

Holmes (E. M.) and Batters's (E. A. L.) *A Revised List of the British Marine Algae*, roy. 8vo. 2/6 swd.
Piggott's (F. T.) *The Garden of Japan, a Year's Diary of its Flowers*, 4to. 15/ vellum.
Power's (F. D.) *A Pocket-Book for Miners and Metallurgists*, 12mo. 9/ leather.
Reid's (G.) *Practical Sanitation*, cr. 8vo. 6/ cl.

General Literature.

Dickens's (M. A.) *Cross Currents*, a Novel, cr. 8vo. 3/6 cl.
Grosvenor's (G. and W.) *Diary of a Nobody*, cr. 8vo. 3/6 cl.
Parr's (Mrs.) *The Squire*, 3 vols. cr. 8vo. 31/6 cl.
Rhodes's (E. E.) *Five Brave Hearts*, cr. 8vo. 2/6 cl.
Stratens's (L.) *Suspected*, cr. 8vo. 3/6 cl.
Tory Democracy and Conservative Policy, by a Plain Tory, cr. 8vo. 2/6 cl.
Walmisley's (H. M.) *Branksome Dene*, cr. 8vo. 2/ bds.

FOREIGN.

Theology.

Lipsiu's (R. A.) *Luther's Lehre v. der Busse*, 5m.

Law.

Masselin (O.) *Dictionnaire juridique en Matière de Mariage*, 10fr.

Fine Art and Archaeology.

Baye (Baron J. de) *Le Cimetière Wisigothique d'Herpes*, 20fr.
Cartault (A.) *Terres cuites antiques*, 120fr.
Fabre (P.) *Étude sur le Liber Censuum de l'Église Romaine*, 7fr.
Schlosser (J. v.) *Schriftquellen zur Geschichte der Karolingischen Kunst*, 9m.

Poetry.

Goethe's Werke, hrsg. im Auftr. der Grossherzogin Sophie v. Sachsen: Section 1, Vol. 2; Section 2, Vol. 7; and Section 4, Vol. 10, 11m. 80.

History and Biography.

Henne am Rhyn (O.) *Die Frau in der Kulturgeschichte*, 5m.
L'Huillier (Dom A.) *Saint Thomas de Cantorbéry*, Vol. 2, 10fr.
Michels (A. des) *Les Annales impériales de l'Annam, traduites du Texte Chinois*, 10fr.
Pinard (E.) *Mon Journal*, Vol. 2, 3fr. 50.
Thuasne (L.) *Djem-Sultan (1459-1495)*, 10fr.

Geography and Travel.

Chabrand (É.) *De Barcelonnette au Mexique*, 4fr.
D'Oceton (P. V.) *Terre de Mort*, 3fr. 50.

Philology.

Billequin (A.) *Dictionnaire Français-Chinois*, 75fr.
Jackson (A. V. W.) *An Avesta Grammar*, Part 1, 3m.
Œuvres complètes de Estienne de la Boétie, publiées par P. Bonnefon, 15fr.

Science.

Buchka (K.) *Lehrbuch der analytischen Chemie*, Part 2, 7m.
Nouvelles Archives des Missions scientifiques et littéraires, Vol. 1, 9fr.

THE NIGHTINGALES OF OUSE.

(To her who steers.)

MORE mellow falls the light and still more mellow,
Flushing our Ouse that bears the boat along
'Tween grassy banks we love where, tall and strong,
The buttercups stand gleaming golden yellow.
And hear the nightingales of Porto Bello!—
Love makes us know each bird! In all that throng
No voice seems like another: soul is song,
And never nightingale was like its fellow.

For, whether born in breast of Love's own bird,
Singing its passion in those islet-bowers
Whose sunset-coloured maze of leaves and flowers
The rosy river's glowing arms engird,

Or born in human souls—twin-souls like ours—
Song leaps from deeps unplumbed by spoken word.
THEODORE WATTS.
"The River of Slepe," near Houghton, May 14, 18—.

THE LORD CHIEF JUSTICE ON JUNIUS.

THE following is the letter from Lord Coleridge to which Mr. Fraser Rae referred in the *Athenæum* for the 11th of last month:—

"I have read the papers with very great interest and now return them. It is true that the discovery of Junius is not a matter of national importance, but it is a curious literary question of which I should be very glad if a solution could be found. We advance, at least, one step towards it if we can destroy the case of a pretender. I think that you and Mr. Dilke between you have gone near absolutely to destroy a theory founded upon the small arts of a second-rate scoundrel and built up with the assertions of men who, as men of patient examination and quiet judgment, are worth but little. 'Scoundrel' is, I admit, a strong word; but if Francis really were Junius, a scoundrel he was of the deepest dye; and indeed no one who knows what Junius wrote, and what Francis wrote under his own name, will hesitate to say so.

"Lord Macaulay was a most brilliant rhetorician whose essays fairly carry you away while you are reading them; but anyone who has read Mr. Spedding's elaborate examination of his article on Lord Bacon, Sir James Stephen's commentaries on his account of Impey, and Mr. Forster's vindication of Penn, would not, I should think, place much reliance upon any historical judgment or conclusion of his drawn from documents which one has not seen oneself. Lord Campbell was a very able man, but satisfied himself very easily when he wished to be satisfied, and was, as Lord Eldon said of Lord Northampton, 'very bold in delivering his opinion.' Sir Alexander Cockburn was a man with a keen, an almost passionate love of justice, and one who often took very great pains to arrive at it. His splendid qualities dazzled his contemporaries, for he was a man by no means quick of apprehension; it often took a long while to make him understand a view, but when he had once mastered facts he dealt with them most ably, sometimes with perfectly astonishing power. He was impulsive, however, and very easily swept from one side to the other by some fact, strong perhaps in itself, but which he did not put against other facts, to which he did not give its true proportion, and by which, in consequence, not the least from any unjust feeling, he was sometimes swayed to injustice. I practised much before him, and had much kindness from him, and I used to say then what, with the heartiest admiration for him, I say now. It is said, I do not know whether truly, that he was for a long while a strong Franciscan, and then became on reading a single article a strong anti-Franciscan, and I can easily believe it.

"It seems sheer vanity to speak of my own opinion after so heavily discounting the opinions of others; and so it would be if I gave anything which could be called an opinion. Mine is a mere impression, but I have never been a

Franciscan. I read and admired Junius as a very young man. I have often read him since, and I still admire him very much. Always assuming him not to be Francis, I think better of him than is the fashion, and believe him to have been honest and a patriot. Moreover, I feel that his air and tone is that of a man in a great position in the world and as to money perfectly independent. This is a pure matter of opinion, I know, and the opinion is one for which it is impossible to give reasons which will convince any one else. The great—I should say the immeasurable—superiority of Junius to anything which Francis ever wrote under his own name, is to me a further insuperable difficulty.

"Such a case as Chatterton writing at one time as Rowley and at another under his own name is not, I think, the least to the point, for the obvious reason that the character, the subjects, the atmosphere of Rowley are all assumed or artificial.

"The single speech of Hamilton (not really single, by the way) and Wolfe's 'Burial of Sir John Moore' (which also does not stand alone) are neither of them really parallel. Francis and Junius wrote in something of the same way, on something of the same subjects.

"Those who knew Mr. Twisleton well would hardly have trusted his judgment, though his character was almost faultless. Chabot was, no doubt, a clever and ingenious man, but quite absurdly conceited, and certainly not to be depended upon. These few lines must not be considered as an opinion; they are rather reasons for not giving one. Indeed, I do not know enough of the personal history of the time to have any affirmative theory of my own. I only feel morally sure that Sir Philip Francis was not Junius."

COACHING AND CRAMMING.

12, Portland Place, Addison Road, W.

I MAY, perhaps, be allowed to add a few remarks to my former notes under this heading.

"Gradus ad Cantabrigiam" (1824) gives "small" as the term then current at Oxford (now "small") for the "little" go. "Coaching a man through his small," therefore—the earliest form in which I am able to find the word—is an Oxford, and not a Cambridge phrase. In the evidence furnished to the Cambridge University Commissioners (Report, 1852) there is no mention of the word at all; although "half-tutor" and "poll-tutor" are found in plenty, "coach" and "coaching" are entirely absent. On the other hand, in the Oxford Commissioners' Report of the same date, the terms "class-coach" and "pass-coach" are given. The word perhaps found its way to Cambridge between 1852 and 1865 (the date of the Cambridge Don's sketches). May I suggest that it was introduced into Cambridge to distinguish the private tutors who took pupils singly from those who taught classes? In his evidence sent to the Oxford Commissioners, Lord Sherbrooke (then Mr. Lowe) said that he had taught ten consecutive pupils in ten consecutive hours. But the subject of private tuition is much more minutely treated in the Cambridge evidence. It is well known, of course, that the University of Cambridge made various attempts to check the growth of private tuition from 1781 onwards, and that the question was far more keenly canvassed there than at Oxford. From the mass of evidence I should like to make one or two extracts. Mr. Wratistaw, of Christ's College, says (p. 213):—

"In classics, the practice as to lecturing the pupils singly or in classes is very variable. When I was an undergraduate, the two principal professional Classical Private Tutors adopted opposite plans with equal success."

Mr. Smith, of Caius College, says (p. 188):—
"The general plan now with private tutors is to lecture their pupils in *classes*, as by adopting this

method he [sic] could have twice the number of pupils, all still paying the same sum. There are thus instances of private tutors having from twenty to thirty pupils. This system commenced twenty-three years ago (1828), and at the first was considered a fraud on the part of a private tutor. Still it went on, and became a confirmed practice. This practice altered the character of private tuition, taking away much of the peculiar advantage of that method of instruction, and making it little else than a repetition of the College Lecture room."

On the whole, however, the weight of testimony is in favour of class teaching for advanced mathematical work.

While I have still the Cambridge Report before me, I venture, in view of the new regulations for the India Civil Service, to quote this from Sir James Stephen's remarks (p. 111):—

"Three times in each year the studies of our pupils are interrupted, and in the summer time the interruption lasts during at least four months. Such intervals as these are fatal to all continuity of thought, and to all habits of persevering industry. The vacations are either devoted to frivolous amusements, or to desultory reading; or to studies conducted in other places, under other teachers, and upon other plans, than those of the term time."

As the university vacations are as numerous and as long as they were forty years ago, one may safely prophesy that Garrick Chambers and Powis Square will still be to the fore in this work—"cramming," "coaching," "special tuition," or whatever it may be called.

As regards "cram," I shall conclude with a few words on a remark of Mr. Wren's in an article 'The Duel between the Public Schools and Private Coaches' (*Nineteenth Century*, June, 1891). Mr. Wren is quoting—without names or references, however—some "attacks" on private tutors. "We like 'formed' men, not 'crammed' men." "What the particular man meant who did say this, I," says Mr. Wren, "never knew, and never met any one else who did."

Now the "particular man who did say" that was the late Mr. Matthew Arnold. Possibly the illustrious poet and critic may have made, some time or other, some slighting allusion to an educational Philistia, situated, for all I know, "atte-Bayswater." At any rate, if Mr. Wren had not been strangely ignorant of what may be called the schoolmaster's *vademecum*, a retort lay ready to his hand more effective than any indulgence in *quidam*-ities.

Mr. Justice Coleridge (Lord Coleridge's father), in the course of his very interesting reminiscences of Dr. Arnold's career at Oxford, says (Stanley's 'Life of Dr. Arnold,' vol. i. pp. 13 *et seq.*):—

"Arnold came to us of course not a formed scholar, nor, I think, did he leave the college with scholarship proportioned to his great abilities and opportunities, and this arose in part from the decided preference which he gave to the philosophers and historians of antiquity over the poets, coupled with the distinction which he then made, erroneous as I think, and certainly extreme in degree, between words and things, as he termed it. But his passion at the time I am speaking of was for Aristotle and Thucydides, and, however he became some few years after, more sensible of the importance of the poets in classic literature, this passion he retained to the last. Next to these he loved Herodotus. I have said that he was not, while I knew him at Oxford, a formed scholar, and that he composed stiffly and with difficulty, but to this there was a seeming exception; he had so imbued himself with the style of Herodotus and Thucydides, that he could write narratives in the style of either at pleasure with wonderful readiness, and as we thought with the greatest accuracy."

Thus I hope I have proved—even to Mr. Wren's satisfaction—that Mr. Matthew Arnold's antithetical dictum had a great deal of meaning in it.

J. P. OWEN.

A GERMAN ACCOUNT OF ENGLAND, A.D. 1602.

AMONG the ducal archives of Pomerania still preserved in the ancient schloss of Stettin there exists a remarkable manuscript, which purports to give an authentic narrative of the impressions

de voyage of Philip Julius, the youthful Duke of Pomerania-Wolgast, during a grand tour through the principal kingdoms of Europe in the year 1602. This prince, born in the year 1584, was the only son of Ernest Ludwig of Pomerania and Sophia Hedwig of Brunswick, and it was, therefore, shortly before the conclusion of his legal minority that, at the instance of his mother, the Regent, he set forth upon his travels with the object of finishing his education. The above facts are historical, and even the names of the principal members of his suite have been preserved and can be identified. The original manuscript of the diary does not, however, exist in the present day, but it is known to have been formerly preserved in the library of St. Mary's Church in Stargard. The only surviving copy is a fine transcript from the famous Plathe library, from which Dr. Gottfried von Bülow, the learned Keeper of the Royal Archives, has prepared for the Royal Historical Society an edition of that portion of the diary which records the youthful duke's visit to England.

This transcript was made about the year 1757 by Herr von der Osten, of Plathe, from another transcript made in 1733 by his father-in-law from the original itself, which is described as a parchment-bound volume of the time of Duke Philip Julius. As long ago as the year 1751 Herr David Richter, rector of the Latin school in Güstrow, Mecklenburg, printed an extract from the diary, which is stated to have remained unpublished. The original was not the work of the duke himself, or of his governor, Bernard Buggenhagen, but was compiled by the ducal secretary, Frederic Gerschow, a well-known scholar during the early part of the seventeenth century, and Professor of Law in the University of Griefswald, where he died in the year 1635. The first rough draft of the diary was made by Gerschow during the journey itself, he having been commanded by the duke to put down carefully day by day everything that the party saw or heard in the places they visited; and Gerschow made his notes with the intention of writing up the diary on their return. Unfortunately, however, before setting to work, the secretary gave away part of the MS., another part was damaged by rain, and it was not till the year 1605 that the fair MS. was completed, the author having to rely to a great extent upon his memory of the events of the journey.

This fact, coupled with the author's imperfect knowledge of the geography and history of the country, will probably account for several anachronisms and absurdities that may be detected in the pages of the English diary, the value of which consists in the naïve description of places and incidents as they appeared to an intelligent foreigner of the period, the effect of this being increased by the archaic German of the MS., which will be printed parallel with an excellent translation by Mr. Wilfrid Powell, the British consul at Stettin, and the author of a well-known work on the exploration of the South Seas.

On the 1st of February, 1602, the young prince set out for Leipzig University, where he spent some weeks in attending the lectures of the most eminent professors. Six months later, in July, the party, consisting of the prince with his suite of sixteen high officers and servants, passed through Strasburg, reaching Paris towards the end of August. Leaving France to be studied on the homeward voyage, the travellers embarked at Boulogne, and arrived safely at Dover on the 10th of September. Thence they posted through Canterbury and Rochester to London, where they stayed until the 20th, and duly visited the Tower, the Abbey, and all the other "sights" of the great city, with which they were naturally deeply impressed, although somewhat disappointed at not seeing the Crown jewels,

"especially a gown highly spoken of, lined with the skin or fur of a unicorn that is said to be a long,

shaggy, uncouth lining, but because it is found nowhere else, it is very highly esteemed."

On the 20th,

"his princely grace intending to see the two famed universities, as well as the most celebrated royal houses in England, on this very day we started from London, which lies in Middle Sexia, for Thiepoltz in the county of Herforth at three miles distance, erected by William Sitzell, baron of Boule."

From Theobalds the travellers pushed on to Cambridge, whose colleges, their endowments and *curricula*, are described with much unctious by the worthy secretary, who took a professional interest in the academic portion of the tour. Having lost their way on the road from Cambridge, and having been put right by an English gentleman who could speak Latin (a circumstance which elicited from the grateful secretary the pleasing reflection that "this day he would not have missed knowing the Latin language, even for a Thaler"), the party reached Oxford, which is described, *mutatis mutandis*, in the same form. Then, after a digression on the sports of the English, there follow descriptions of several royal palaces, Woodstock, Windsor, Oatlands, Hampton Court, and Nonsuch. At Oatlands they found the Court in residence, and the queen was seen by them at a distance walking in the garden "as freely as if she were only eighteen years old, always taking off the mask and deeply bowing to his princely grace, who, however, not willing to make himself known, stood behind." In this and the subsequent entries which describe the queen's ineffectual efforts to attract the bashful prince's attention, we may suspect that the writer drew upon his imagination with the patriotic design of enhancing the importance of his princely grace in the eyes of his subjects at home. The account of this incident concludes with the following personal description:—

"To judge from portraits showing her Majesty in her thirtieth year, there cannot have lived many finer women at the time; even in her old age she did not look ugly, when viewed from a distance."

If we pause to test the evidence of the diary at this point, we find that it is certainly true that Elizabeth was at this time at Oatlands, having just arrived there for a brief visit from a progress in the Eastern Counties which had been interrupted, as a contemporary newsletter tells us, by bad weather. Now the diary also shows that the ducal party had great difficulty in making their way from Oxford owing to the marshy state of the roads. A farewell visit to London and an inspection of the shipping at Rochester brought the tour to a conclusion. The duke and his suite embarked on the 3rd of October at Dover, and reached Calais the same day in safety.

Although the greatest interest of the journal consists in its description of the interiors of the historic churches, colleges, and mansions of England, we meet with many interesting reflections upon the institutions and customs of the kingdom, and with several admiring references to the manners and appearance of the people. The dignity of the Lord Mayor of London attracted the attention of the visitors, as it still the case with foreigners, and they seem to have enjoyed the princely hospitality of "Jan Geret" and "his three fine daughters." There is a lively description of the Bride-well of the period and of the uses of the "Cucking-stool." The play, of course, was visited, but no "Shakespearean impressions" were, unfortunately, derived from a tragedy about "Samson and half the tribe of Benjamin" or an "Argument of a chaste widow." There are, however, some valuable remarks about the queen's children and the orchestra, with a solo for a boy *cum voce tremula*, "so tunelessly lovely that we have not heard the like of it on the whole journey, except, perhaps, the nuns in Milan did it better."

Finally, we have this tribute to the taste and comeliness of the English:—

"As it was Sunday, we did not go out much, and could not see the great splendour of dressing, because the English show themselves well dressed every day, having as splendid silken stuffs as you may find in Italy. Nothing is too expensive for them, especially the ladies keep themselves very clean, with their linen and frills all starched in blue. They wear shawls of silk and velvet, and very elegant, decent gowns; are of polite manners and gestures, and are esteemed to be, as I have often heard it said, the most beautiful people, men as well as women, of good proportion and of a healthy, natural colour."

Although politics were excluded from the scope of the young prince's observations, the travellers could scarcely fail to hear some gossip about the two great factions at Court, and it is in this connexion that we have the following reference to the personal popularity of "the brave hero, Count of Essex":—

"How dearly loved this Earl has been held in the whole realm, may be judged from the circumstance that his song, in which he [takes leave] of the queen and the whole country, and in which he also shows the cause of his unlucky fate, is sung and played on musical instruments all over the country, even in our presence at the royal Court, though his memory, in public opinion, is condemned, as of a man having committed high treason."

Enough has been quoted from this German "Relation of England" to show that the critical edition which is promised by a distinguished German scholar will be a valuable addition to the historical literature of the period, in spite of any imperfections which may arise from the compiler's method of sifting and recording the evidence which he had collected. The German text, with the English literal translation, introduction, and notes, will appear during the autumn in vol. vii. of the new series of *Transactions of the Royal Historical Society*.

"AS TO 'AMERICAN SPELLING.'"

MR. BRANDER MATTHEWS has a very amusing article under this heading in the July number of *Harper's Magazine*. The article is amusing in various ways, but chiefly because Mr. Matthews is very angry. He says that terrible sounds reach his native Arcadia—"shrill" and "piteous"—"shrieks of horror"—and all about "the American spelling"; and they seem to come mostly from the *Times*, the *Athenæum*, and the *Saturday Review*. The Britisher, in these journals and elsewhere, certainly laughs at American spelling occasionally; if his laughter sounds in New York like shrieking, it must suffer either a sea-change on the passage across the ferry or distortion in the uneasy ears of the listeners. At all events, no shrieking has been audible "on this side"; for though American spelling is horrible—or at least horrid—enough, it is even more laughable. And Mr. Matthews leaves it in a position still more absurd than it occupied before, for he not only confesses his faith in it, but gives his reasons for the faith that is in him. A single instance practically covers the whole of his argument. He defends the final "er" against the "re" in certain words on the ground that while in the first folio Shakespeare "sepulchre" and "centre" are spelt both ways, the words appear rather oftener with the "er" than with the "re"! And he adds, with a little air of triumph, the delightful innocence of which would melt the heart of a Civil Service examiner: "So we see that this so-called 'American spelling' is fully warranted by the history of the English language"! One might be excused, perhaps, for supposing that, so far as the evidence goes, the "American spelling" was fully warranted only by the happy-go-lucky ways of the compositors of 1623, who picked up their types "as pigeons pick up peas."

Mr. Lowell is quoted as declaring—and Mr. Lowell was generally accurate—that "center" is no Americanism; it entered the language in that shape, and kept it as late as Defoe; but it is Mr. Matthews who claims "center"

as "a survival." Here he confuses "survival" with "revival"—surely a very different thing. If "center" died out after Defoe, what good purpose is served by its resurrection? It may be quite as good a form intrinsically as "centre," but it is no better; "centre" had taken root on both sides of the Atlantic, and the pulling of it up is the merest "cussedness" of a naughty little schoolboy.

It must not be supposed that Mr. Matthews is satisfied with American spelling as it now stands. It is better than English spelling just, and only in so far, as it differs; but he blushes to see his native soil still cumbered with remnants of Dr. Johnson's final "k's"—is not a "hammoc" still called a "hammock"?—and he confesses with contrition that "the logical form 'program' is not common even in America."

He tells us in conclusion that "for any elaborate and far-reaching scheme of spelling reform, seemingly, the time has not yet come,"

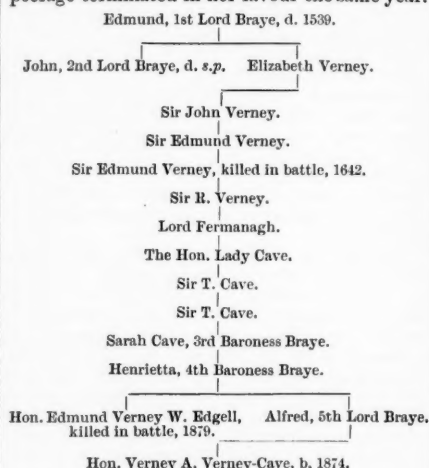
and that

"in the meanwhile, what is needed on both sides of the Atlantic, in the United States as well as in Great Britain, is a conviction that the existing orthography of English is not sacred, and that to tamper with it is not high treason."

If an elaborate and far-reaching scheme is ever set afoot, it will probably have one of two fates: the fate of the French Academy's dictionary—to go to sleep; or that of the English Bible "revision"—to end in a fiasco. In the meanwhile what is needed on both sides of the Atlantic is a conviction that it is best to leave well alone. The English standard spelling, with its many anomalies, works and has worked very well. But it has been successful not in consequence, but in spite of the anomalies, and the addition of others which are merely grotesque is not the way to amend it. S. S. L.

THE VERNEY MEMOIRS.

THE following pedigree shows at a glance the descent of Lord Brayne from the Verneys of Claydon. The memoirs lately published by Messrs. Longmans contain the strange statement that the old race died out in 1810. The present owner of the Claydon estates is no relation, either by affinity or consanguinity, to Lord Brayne, whose grandmother in 1839 was declared by the House of Lords to be sole heir and representative of the Verneys, and had the Brayne peerage terminated in her favour the same year.



SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold the following books this week from the library of a collector. The greater number of the volumes were in French bindings of the seventeenth and eighteenth centuries. *Biblia Sacra, vulgate editionis*, 8 vols., 1652, 20l. 10s. Bos-

suët, *Histoire des Variations des Eglises Protestantes*, 2 vols., Paris, 1688, 21l. Corneille, *Théâtre, Tragédies et Comédies*, 9 vols., Paris, 1664-78, 30l. Dorat, *Les baisers, large paper*, La Haye, 1770, 42l. Grécourt, *Œuvres Complètes*, 4 vols., Paris, 1796, 10l. 10s.; *Histoire du Clergé et des Ordres militaires*, 8 vols., 1716-21, 16l. Killigrew, *Comedies and Tragedies*, first edition, 1664, bound by Bedford, 10l. 10s. La Fontaine, *Fables choisies*, Paris, 1668, 25l. 10s. Molière, *Œuvres*, 6 vols., 1675-1689, 14l. Montaigne, *Essais*, Paris, 1588, 17l. 5s. Ovide, *Les Metamorphoses*, 4 vols., Paris, 1767, 20l. 10s. Petitot, *Les Emaux*, 1862, 18l. 5s. Poliphili, *Hyperboreomachia*, Venetis, 1499, 55l. Poliphili, *Hyperboreomachie*, Paris, 1561, 16l. 5s. Recueil des *Voyages aux Indes orientales et au Nord*, 17 vols., Amsterdam, 1710-88, 30l. 15s. St. Simon, *Mémoires sur le Siècle de Louis XIV.*, 20 vols., 1856-8, 29l. 10s. Turner's *Liber Studiorum*, in three morocco cases, 149l.

A COMPLAINT.

Palazzo Rezonico, Venice, July 2, 1892.

My attention having been attracted by an advertisement to the frontispiece of a book by Mr. Revell, I wrote asking him how he had come by the original photograph. His answer contains a frank apology for having "sinned ignorantly," which I accept, and the explanation that the photograph had been "kindly lent by a friend."

The "friend" can only be one of a very few to whose honour I had entrusted copies of this photograph—a person thoroughly unworthy of the trust, as he has subsequently proved to be, but in whom I, so far, had seen nothing more objectionable than a singular absence of tact.

Will you confer a favour on me by permitting me to say that this photograph has been published wholly without my knowledge, to my surprise, and, for private reasons of my own, profound regret? R. BARRETT BROWNING.

Literary Gossip.

MR. HERBERT COMPTON, the editor of the autobiography of Capt. Eastwick, which attracted some attention last year on its appearance in the "Adventure Series" under the title of 'A Master Mariner,' has in preparation a work of curious interest. He designs it to be a "particular account of the European adventurers of Hindostan from 1784 to 1803." The work has entailed a good deal of original research, and will collect together material which at present only exists in a scattered form at the India Office and elsewhere. The lives given will be those of De Boigne, George Thomas, and Perron. Mr. Compton claims that although they are nearly forgotten now, contemporary history shows that their influence was great. Perron, for instance, as the Marquis of Wellesley wrote in 1798, had it in his power once to establish a French government in the Deccan, and De Boigne raised the first regular native army in India.

MESSRS. SOTHEY will sell on the 15th of this month several proof-sheets of Wordsworth's poems, including some of 'The Excursion'; in some of them are important alterations in the poet's autograph; also a document, stamped by the hand of King Edward VI., four months after his accession, and countersigned by Somerset, commanding John Lawson to furnish horsemen to defend the kingdom against the Scots, who "shall have small cause to boast themselves of their doings." In the same sale is the

correspondence of Sir Philip Francis, which should be of interest to students of Junius.

WE are glad to hear that the old-established business of W. H. Allen & Co. is to be continued. It has been sold as a going concern as from the 27th of April, and the purchasers will carry it on in the well-known premises in Waterloo Place, and under the familiar title.

WHILE not eschewing general literature, the firm will make the publication of Oriental books, with which its name is identified, the leading feature of its business, and it is going to bring out with all speed Dr. Steingass's 'Persian-English Dictionary,' which has been six years in preparation, and which has been subsidized by the Secretary of State for India. Another book is to appear in October, viz., two volumes on the history of the land revenue of Bombay by Mr. A. Rogers, a retired civilian, who has searched the records at the India Office and traced the various changes introduced since the days when the Marathas handed over the task of gathering the revenue to the highest bidder. The work will be illustrated by a map of each collectorate, reduced from maps supplied by the Government of Bombay. Mr. Demetrius Boulger is going to write for Messrs. Allen a popular history of China.

MR. T. FISHER UNWIN in his children's series is about to publish a work by Mr. Standish O'Grady, entitled 'Finn and his Companions.' It is a free rendering of certain Ossianic tales, and in a small space aims at the reproduction of the essential features and the more romantic and beautiful aspects of that cycle.

A CORRESPONDENT writes from Athens:—

"It is reported from Magnesia in Asia Minor that a Greek named Basil Papadopoulos is in possession of a seal of Lord Byron's. This seal formerly belonged to a family at Missolonghi, who many years ago emigrated to Magnesia. The seal is quite a curiosity. It consists of a small metal ball on which are eight different seals, each engraved with a different device. On one is a fine bust of the poet encircled with the words 'Lord Byron'; the next is a flower with the inscription 'Forget me not'; the third represents an open fist, but the legend is no longer visible. On the fourth is cut a dog with the motto 'Faithful'; the fifth is an eye surrounded with rays; the sixth bears the motto 'Luck is Life'; on the seventh a cock is inscribed; on the eighth is a horse, but the words are no longer decipherable."

MR. JOHN HEYWOOD, of Manchester, will publish at an early date, in eight volumes, a new edition of the works of the late Mr. Edwin Waugh. It will contain illustrations by Randolph Caldecott and other artists.

MISS R. MACKENZIE KETTLE is going to bring out a volume called 'Furze Blossoms, Stories and Poems for all Seasons.'

THE death is announced of Dr. E. R. Conder, the author of several theological books and of an excellent biography of his father, Josiah Conder, the compiler of the 'Modern Traveller.'

THE first free library in a native state in India was recently opened at Baroda, where the brother of the Maharaja Gaikwar, Shrimant Sampatrao Gaikwad, has founded a free library, which he has named the Shri Sayaji, in honour of the present ruler. A

large hall in the old palace of Sakarvada has been assigned for the present purposes of the library, which consists of 10,000 volumes purchased by Shrimant Sampatrao at a cost of one lakh of rupees, or about 7,000*l.* Of the works, 7,000 are in English, and the remainder are in Marathi, Guzerati, and Sanskrit. The catalogues of the English, Marathi, and Guzerati books are finished, while that of the Sanskrit is in progress. The rules for using the library and for the loan of books to responsible persons are framed on the lines in force in similar institutions in England.

THE Parliamentary Papers of the most general interest this week are Further Correspondence respecting Commercial Treaties (3*s.* 6*d.*); Railway Rates, Reports, Evidence, &c. (6*s.* 2*d.*); East India, Correspondence relating to the Relative Position of Civil and Military Engineers in the Public Works Department (6*d.*); and Report of the Committee of Council on Education in Scotland (3*d.*).

SCIENCE

Diaries of Sir Daniel Gooch, Bart. (Kegan Paul & Co.)

THE publication of this autobiographical sketch of one of the pioneers of the railway system in England has, by the irony of fate, approximately coincided with the disappearance of the broad gauge on the Great Western Railway, of which Sir Daniel Gooch was a most strenuous advocate. These selections from voluminous diaries are preceded by a graceful introductory notice by Sir Theodore Martin, supplying an appreciative outline of the life of their author. The two most memorable epochs in Sir Daniel Gooch's life were his connexion with the Great Western Railway, which extended, with only a short break, over a great portion of his life, and his association with the laying of the first Atlantic telegraph cables. He was, indeed, elected a member of Parliament just after he had started on his first cable-laying expedition in July, 1865, and retained his seat for twenty years; but his chief aims and ambitions lay outside the House of Commons.

Mr. Gooch had the good fortune in 1837, at the early age of twenty-one, of being appointed locomotive engineer of the Great Western Railway, then in course of construction under Mr. Brunel; and thus commenced his association with this leading railway company, of which he became chairman in 1866, a post which he only resigned in 1889, a few months previous to his death. His connexion with Mr. Brunel—for whose genius he had the highest admiration—and his experience of the advantages the additional width of the broad gauge (2 ft. 3½ in.) afforded in designing engines of great power and in travelling smoothly at high speeds, made him an ardent supporter of the broad gauge. The importance of unrestricted communication between the various railways has finally led to the adoption of a uniform gauge of 4 ft. 8½ in. in Great Britain; and whilst long experience has proved that the ordinary gauge affords adequate stability for trains, even when travelling at very high speeds, this gauge

has the advantages over the broad gauge of requiring somewhat less land and smaller bridges, viaducts, and tunnels, and of being better adapted for the sharper curves expedient in hilly districts.

Naturally Mr. Gooch was greatly interested in the various other works of the celebrated engineer with whom he was so closely associated, and especially with the Great Eastern steamship, the completion of which he superintended after the decease of Mr. Brunel in 1859; and as a director of the company he went out in the vessel on her first voyage across the Atlantic. His connexion with the vessel, and his knowledge of her capabilities, led to his taking a very prominent part in the purchase of the ship for 25,000*l.*, on the winding up of the original company, for the purpose of laying the first Atlantic cable. The Great Eastern was probably at that period the only vessel afloat well adapted for this undertaking; and the laying of the first Atlantic cables constituted the most signal service rendered by this vessel in her brief and chequered career. The keen interest naturally excited by the effort to connect by telegraph two countries separated by the Atlantic Ocean was much heightened by the snapping of the cable in mid-Atlantic during the first expedition in August, 1865, the broken end lying on the bottom of the ocean at a depth of over 2,000 fathoms. The accident resulted from the excessive strain thrown upon the cable in hauling it on board again from that great depth in order to remedy a fault produced by the piercing of the cable by the end of a broken wire in passing it overboard. After the successful completion of the laying of another cable from Valentia to Heart's Content, Newfoundland, in July of the following year, the broken end of the first cable was recovered after several unsuccessful attempts; and the whole cable was laid, and its end landed by the side of the previous one, in September, 1866. On his return to England from this expedition Mr. Gooch was made a baronet; and this circumstance appears to have originated his idea of publishing his diaries, and led to his drawing up a sketch of his early life, which serves as a preface to the diaries. His invariable use of "will" for *shall* with the first person singular and plural is suggestive of Irish extraction; but his family appears to have been long settled in Northumberland.

The diaries commence with his appointment on the Great Western Railway; and the extracts comprise the most salient features of his connexion with that railway, the first voyage of the Great Eastern, the cable-laying expeditions of 1865 and 1866, a third expedition in 1869 for laying the French Atlantic cable from Brest to the island of St. Pierre off Newfoundland, and a brief record of the principal events of his later years. Though the connexion of Sir Daniel Gooch with the development of the Great Western Railway during the earlier part of his career, and the various duties of his later years, possess many interesting features, the chief interest of the diaries undoubtedly centres in the daily record of the hopes and fears, the trials, disappointments, and ultimate success, which attended the cable-laying expeditions of 1865 and 1866. Sir Daniel Gooch had a most prosperous

life, and he was remarkably fortunate in securing an important appointment on the Great Western Railway at a far earlier age than it would be possible to obtain such a position now; but he certainly made ample use of his opportunities, and much of his success was due to the causes to which he attributed it, namely, honesty of purpose, zeal in promoting to the utmost the interests of his employers, and association with the same company throughout his life, in spite of many tempting offers of appointments elsewhere.

The Story of the Hills. By the Rev. H. N. Hutchinson, B.A. (Seeley & Co.).—Mr. Hutchinson, who is evidently an enthusiastic lover of mountain scenery, has here told so much of the story of the hills as admits of being expressed in popular language. Although the early part of the work contains a sketch of the meteorology of mountain districts, the greater portion of the volume is naturally devoted to geological matters. In explaining how the materials of the mountains were originally formed the author is led by easy steps to a dissertation on the origin of rocks in general. To show how the mountains have acquired their present elevated position, he is compelled to deal with the dynamical problems of physical geology; and in order, finally, to explain the origin of the existing forms of peak and pass, he is led to a discussion of those agencies which have been active in sculpturing the earth and dressing its surface into its present shape. It will thus be seen that Mr. Hutchinson, in telling the story of the hills, has contrived to write a popular exposition of the general principles and fundamental facts of geological science. Clearly, pleasantly, and accurately written, it is a volume that may be unhesitatingly recommended to the traveller or student seeking information on mountain structure. It is true we miss any reference to the work of certain continental geologists who have a decided right to be heard on the subject of mountain architecture, notably the work of Prof. Heim, of Zurich. But the author, content to rely mainly upon authorities at home, has made excellent use of the writings of Mr. Ruskin, Sir A. Geikie, and Prof. Bonney.

The Year-Book of Science. Edited for 1891 by Prof. T. G. Bonney, F.R.S. (Cassell & Co.).—There is no doubt room in our literature for a really good scientific annual. But it is not easy to determine what shape it should take and what ground it should cover. If too technical, its circulation would be so limited as to render its publication unremunerative; if too popular, it would be disowned in scientific circles, and would fail to fulfil its proper function. It ought to be such a book as could be used with profit by the student of science, while it could be read and understood by those who, though taking an intelligent interest in the extension of natural knowledge, are not specially versed in scientific technicalities. Messrs. Cassell are to be congratulated on their enterprise in starting a 'Year-Book of Science,' and in having secured as editor so able a man as Prof. Bonney. The editor has gathered around him upwards of a score of contributors, and their united efforts have produced what must be regarded, for the first issue, as a highly satisfactory volume. On the whole, the writers have been fairly successful in striking a judicious mean between severity and vulgarity of treatment, though in many cases we think the inclination is to rather too severe a style. A few explanatory remarks here and there would have been very serviceable to those who are not specialists. Most departments of physics and chemistry, geology and biology, are treated with as much fulness as could, perhaps, be expected in such a work; but it seems rather a pity that greater prominence should not be given to applied science. If in future volumes

the technological advances of science could be set forth with adequate fulness the work would unquestionably appeal to a much wider circle of readers.

Catalogue of Scientific Papers (1874-1883). Compiled by the Royal Society of London. Vol. IX. (Clay & Sons.).—No one engaged in scientific research can be insensible to the great value of the Royal Society's Catalogue. The two preceding series, forming eight noble volumes, have dealt with the literature published between 1800 and 1873, and the new series will advance the work another decade. The ten years' catalogue will be completed in three volumes, of which the first only has yet been published. The plan of the work needs no comment, since it follows closely on that of its immediate predecessors. Miss Chambers and her colleagues deserve a word of praise for their patience and accuracy in carrying so difficult a work through the press. While admitting that the Catalogue, even in its present form, is an unspeakable boon, we may venture to remark that what the scientific worker now wants is an analysis of its subject-matter. It is all very well to possess a catalogue of papers classified under authors' names, but it generally happens that we want to know what has been written on a particular subject rather than by a particular individual. The interests of science justify an appeal for an index in which the subjects of the papers shall form the leading feature.

Catalogue of the Type Fossils in the Woodwardian Museum, Cambridge. By H. Woods, B.A. With a Preface by T. McKenny Hughes, F.R.S. (Cambridge, University Press.).—The Woodwardian Museum is singularly rich in type fossils, or those original specimens upon which paleontologists have founded their genera and species. These valued relics, to which reference is so often needed, are distinguished in the collection by being mounted on tablets of a distinctive colour which immediately arrest attention. The type is the delight of the specialist, and a catalogue of type-specimens is a work to be greatly prized. Mr. H. Woods has prepared an excellent catalogue of the Woodwardian types, and Prof. Hughes has increased its value by contributing a preface containing much interesting matter. The Catalogue deals not only with true types, but also with "mentioned specimens"—that is to say, specimens which have been distinctly referred to by scientific writers, and have thus acquired exceptional importance.

Achievements in Engineering during the Last Half Century. By L. F. Vernon-Harcourt, M.A., M.Inst.C.E. (Seeley & Co.).—This is a well-written book on a most interesting subject. It deals with such topics as the Metropolitan railways, the New York elevated railway, mountain railways, Alpine tunnels, subaqueous tunnels, gigantic bridges, submarine blasting, breakwaters and harbour construction, ship canals, and hydraulic lifts in place of canal locks. Few persons outside the engineering profession have any distinct idea of the methods—many of them involving much that is new and bold in conception—which are employed for these various purposes; and it is convenient to have them brought together in one book which, within very moderate compass, conveys, by judicious description, aided by clear illustrations and diagrams, as much information about them as the ordinary reader cares to possess. The descriptions are less technical and more intelligible than those which are to be found in engineering journals and newspaper notices; and the salient points are well brought out, while uninteresting details are omitted. The first two railways over the Alps were made by the Austrian Government. One of them pierces the top of the ridge by a tunnel nearly a mile long, at a height of 2,900 feet. The other (the Brenner) has no summit tunnel, though it attains a height of 4,500 feet. The Mont

Cenis railway was a much more difficult achievement, owing to the enormous length of its great tunnel; but it is eclipsed by the St. Gothard line, of which a fuller account is given, including a sketch of the spiral ascent where one portion of a tunnel crosses above another portion of the same, and of the curious doublings which cause three consecutive portions to be practically parallel, these detours being adopted for the purpose of lessening the gradients by increasing the length of road. The railways across the Rocky Mountains attain in some places a height of 8,000 ft.; but the natural gradients are lighter, and there is less snow. There are two railways across the Andes, one of them attaining an elevation of 14,660 ft., and the other of 15,645 ft., which is within 150 ft. of the height of Mont Blanc. The former of these crosses the summit in a shallow cutting. The latter, besides numerous bends, has several points at which the direction of travelling is reversed, so that what has been the front of the train becomes its rear. It has a summit tunnel about three-quarters of a mile long. All these lines are worked by ordinary adhesion. In the Fell system, which was first employed as a makeshift for surmounting Mont Cenis during the construction of the tunnel, there is an elevated central rail gripped between horizontal driving wheels. A line in Brazil and another in New Zealand are worked in this way. The maximum gradient at Mont Cenis was 1 in 12. The Rigi railway has a maximum gradient of 1 in 4, and the hold is obtained by a toothed driving wheel, working in a rack which forms the central rail. In the Pilatus railway, with a maximum gradient of 1 in 2, there are teeth on both sides of the central rail, and two pairs of horizontal driving wheels work in them. The arrangements for ensuring safety include an automatic brake which comes into operation whenever the speed downhill exceeds 3 miles an hour. The account of the various subaqueous tunnels is most interesting, and conveys a strong impression of the difficulty and uncertainty of these undertakings. The Severn tunnel took thirteen years to make, and the chief obstacle to be overcome was a spring which broke out, not under the river, but a furlong and a half inland. An excellent account is given of the great bridges of the world. The Brooklyn suspension bridge has a central span of 1,595 ft., and carries a double line of railway worked by a stationary engine, besides two carriage ways and a footway. It cost 3,100,000l. The Forth bridge, with its two central spans of 1,700 ft. each, cost about 3,250,000l. The book is well printed, and there is an excellent index.

ASTRONOMICAL NOTES.

MR. ANKITAM VENKATA NURSINGROW, the well-known native astronomer (elected F.R.A.S. in 1871), long connected with the Madras Observatory, died at Vizagapatam on the 18th ult.

Mr. Lewis Morris Rutherford, "the initiator of astronomical photography," died at Tranquillity, New Jersey, U.S.A., on the 30th of May last, in the seventy-sixth year of his age. He established his observatory in New York so long ago as 1848, where, whilst health permitted, he pursued his studies on astronomical photography and stellar light. He was elected an associate of the Royal Astronomical Society in 1872.

The *Berliner Astronomisches Jahrbuch* for 1894 has recently been published. We do not notice any change in the data from those employed in the preceding year. Elements of 311 of the small planets are given, with ephemerides of some of those which come into opposition in the present year. A transit of Mercury will take place on the 10th of November, 1894, and will best be seen in the western part of America. Neither the annular eclipse of April 6th nor the total solar eclipse of September 29th will be visible in Europe.

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We have received the Report of the Superintendent of the Natal Observatory for the eighteen months from January 1st, 1890, to June 30th, 1891. Mr. Nevill was assisted during this period by Mr. Grant as astronomical assistant, by Miss Grant as meteorological assistant, and by several ladies in the various classes of reductions and calculations. The most important of the latter was the discussion of the results of the Greenwich meridian observations of the moon during the years 1851 to 1861, and their comparison with the theoretical basis of Hansen's lunar tables. That for later years up to and including 1890 had already been done, and the whole mass will be prepared for the press and published in the course of the present year. Some selenographical work has also been accomplished, with special reference to the lunar crater Murichson A; and tidal records were obtained, as the comparison of the reduction of those for 1884, 1885, and 1886, preliminary to the formation of proper tide-tables for predicting the height and times of the Natal tides, had shown the necessity of an extension of these. The work in connexion with the system of time-signals in the colony and the regular meteorological observations have been continued as heretofore. Although thunderstorms were more frequent in 1890 than in several preceding years, the amount of rainfall was considerably less throughout the colony, and particularly in Durban; in the earlier part of 1891, however, it was much greater than in the corresponding portion of 1890.

Mr. A. Hall, jun., publishes in No. 267 of the *Astronomical Journal* the results of some observations, made with the 26-inch equatorial of the Naval Observatory, Washington, of the satellite of Neptune, which are of interest as confirming the reality of the slow motion, nearly proportional to the time, of the orbit-plane of the satellite with respect to the orbit of the planet. Attention was called by Mr. Marth to a change of this kind in a paper published in the supplementary number of the *Monthly Notices* of the Royal Astronomical Society in 1886, but without suggesting any cause for it. M. Tisserand afterwards pointed out, in tome cvii. of the *Comptes Rendus*, that it might be accounted for on the hypothesis of a slight flattening of the planet. Its reality is now fully established by the Washington observations, particularly when compared with the results of the Malta observations, which had been discussed by Mr. Marth. The inclination of the two orbits to each other was about 148° in 1852, and is now about 140°; meanwhile the longitude of the node of the satellite's orbit on that of Neptune has increased from 173° to about 183°.

The volume of *Astronomical and Magnetical and Meteorological Observations made at the Royal Observatory, Greenwich*, for the year 1889, has recently been distributed. The reductions have been carried out on the same system as in previous years, and the only appendix contains a series of observations, made in June and July of that year (supplementary to those made at the Kew Observatory in 1888), of the time of swing of the Indian invariable pendulums. These observations were made at the request of General J. T. Walker, F.R.S., in order "to improve and strengthen the connexion between the Indian series of pendulum operations and other series taken in other parts of the world," as explained in a paper published in vol. 181 A of the *Philosophical Transactions*.

We have received the number of the *Memorie della Società degli Spettroscopisti Italiani* for March. Prof. Tacchini tabulates the solar spots seen during the last quarter of 1891, according to their heliographical latitudes; and Prof. Mascari contributes a description with drawings of the great solar spot and its accompanying phenomena observed last February, and now known to have been seen at several preceding

and succeeding returns to our side of the sun. The number for April (which we have also received) contains a *résumé* of Prof. Tacchini's observations of the solar phenomena during the first quarter of the present year; the spots were considerably more numerous than in the previous quarter, but the protuberances were "un poco meno accentuato" than in the last three months of 1891. Prof. Riccò communicates a note, with drawings, on the great sunspot of last February.

SOCIETIES.

GEOGRAPHICAL.—July 4.—Right Hon. Sir M. E. Grant Duff, President, in the chair.—The following gentlemen were elected Fellows: Sir H. E. G. Bulwer, Sir J. Poole, Col. H. E. Colville, Capt. G. C. Bayly, Rev. W. Weston, Messrs. C. F. F. Adam, R. H. Banister, P. H. Bewicke, P. B. De Lom, L. Hirsch, E. Knox, St. G. Littledale, E. L. McCaughan, J. W. Paterson, H. C. Robertson, and F. A. A. Smith.—The paper read was 'The Physical Geography and Resources of North-West British Guiana,' by Mr. Everard F. im Thurn.

SOCIETY OF ARTS.—June 29.—*Annual General Meeting.*—Sir F. Bramwell, Bart., Deputy-Chairman of the Council, in the chair.—The Assistant-Secretary read the report of the Council.—The following were elected officers for the ensuing year: *President*, H.R.H. the Prince of Wales; *Vice-Presidents*, H.R.H. the Duke of Edinburgh, Sir F. Abel, Duke of Abercorn, Dr. W. Anderson, Sir G. Birdwood, Sir E. Birkbeck, Sir F. Bramwell, Major-General Sir Owen T. Burne, M. Carteghe, Lord A. S. Churchill, Prof. J. Dewar, Major-General J. F. D. Donnelly, Sir H. Doulton, Sir D. Galton, C. M. Kennedy, Sir F. Leighton, Sir V. Lister, J. B. Martin, Right Hon. Sir H. F. Ponsonby, W. S. Portal, Sir R. Rawlinson, and Sir A. K. Rolitt; *Ordinary Members of Council*, Sir E. Braddon, A. Carpmal, Sir G. H. Chubb, J. Dredge, Dr. F. Elgar, Prof. C. Le Neve Foster, W. H. Harris, A. B. W. Kennedy, J. F. Moulton, W. H. Preece, Prof. W. C. Roberts-Austen, and Sir S. Samuel; *Treasurers*, B. F. Cobb and Sir O. Roberts; *Secretary*, Sir H. Trueman Wood.

At a meeting of the Council, held after the annual meeting, Sir R. Webster was elected Chairman of Council, and Sir F. Bramwell, Deputy-Chairman.

COLONIAL INSTITUTE.—June 22.—Major-General Sir H. Green in the chair.—The following gentlemen were elected Fellows: Dr. M. B. Thomson, Messrs. W. Cain, J. H. Coleman, R. S. Curling, J. Hudson, E. Macdonald, W. S. Pearce, and J. P. Scott.

PHYSICAL.—June 24.—Prof. A. W. Rücker in the chair.—The following communications were made: 'On Breath-Figures,' by Mr. W. B. Croft.—A communication on the same subject, from the Rev. F. J. Smith, was read by Prof. Perry.—'On the Measurement of the Internal Resistance of Cells,' by Mr. E. Wythe Smith.—'On the Relation of the Dimensions of Physical Quantities to Directions in Space,' by Mr. W. Williams.

MEETINGS FOR THE ENSUING WEEK.

Fri. United Service Institution, 3.—'Colour Blindness,' Mr. R. Bradenell Carter.

Science Gossip.

THE Proceedings of the Royal Society, No. 307, which will shortly be published, is to contain a note on the history of the statutes of the Society, by Prof. Michael Foster, senior secretary; a list of the portraits and busts, and a catalogue of the medals in the possession of the Society. The publication of the number has been somewhat delayed by the research necessary for these various appendices.

It has been decided at a general meeting of the Linnean Society of New South Wales to commemorate the services rendered by the late Hon. Sir William Macleay to the Society and to science in general by the publication at an early date of a memorial volume. It is proposed that this volume, in addition to a memoir and portrait of Sir William Macleay, should consist of a number of original papers on those branches of science in the advancement of which he was specially interested—zoology, ethnology, botany, and geology. The extra expense which will be involved in the issue of

this volume, which, it is proposed, should be sent to all the societies and institutions with which the Linnean Society is in correspondence, will be met by means of a public subscription.

The volume on mountaineering which is to appear in the "Badminton Library" is to be published in a fortnight, not three months as we said in our last number.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS. THE ONE HUNDRED AND SEVENTEENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admittance, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

Handbook of Greek Archaeology: Vases, Bronzes, Gems, Sculpture, Terra-Cottas, Mural Paintings, Architecture, &c. By A. S. Murray, LL.D. (Murray.)

THIS new volume by the Keeper of Greek and Roman Antiquities in the British Museum is a natural supplement to his 'History of Greek Sculpture,' and while going over some of the same ground treats in detail of other branches of ancient art. The productiveness of recent excavations at numerous sites in Greece has created a copious literature of record and speculation, dispersed in periodicals, brochures, and *Transactions*, as well as formal treatises in Greek and German especially, but also in other languages. Mr. Murray believes that the continuous effort to group the now innumerable facts of Greek archaeology has had for result a large body of generally accepted truths, and confiding—rather boldly—on this basis, he proposes to guide students by stating broadly the leading features of the subject disengaged of constant reference to particulars. For this endeavour he deserves the thanks of the public, and has rendered a service even to those who are unable to agree with all his conclusions. They may thank him for the concise statement of the conditions of a controversy, and more particularly for sparing them much tedious even when not fruitless research.

The province of archaeology is, in strictness, the properly archaic—the elucidation of the significance of material relics of primitive prehistoric ages, and the collation of them with duly criticized traditions and with those stray historic notices which are themselves but disconnected relics of remote antiquity. Greek art and civilization did not really become matter of history before the age of Pisistratus and Solon. For a starting-point the archaeologist can at present scarcely go behind the pottery and other relics of Schliemann's Troy and the problem of their relation to those of Mycenæ, Tiryns, and the islands. His best success here will only conduct him to the edge of a still more disheartening gap. The golden cups and inlaid bronze weapons of the royal tombs beyond the Lion portal offer noble comment on the technique of Homer's shield of Achilles and invite the unwary to assign the poet to the same age. But Hesiod refers the use of bronze arms to a remote antiquity; Homer, whose sense of keeping wonderfully sustains a consistent if heightened picture of such an age, betrays from time to time familiarity with an age of iron; and where shall the archaeologist cast about for intermediate hints of the transition from the crude mythology of the graves

—so far as any can be recognized—to the full Olympic court of the epics and the procession of distinctly characterized divinities on the archaic François vase? When Mr. Murray says, "Homer never mentions engraved gems, though there are passages where he would have been certain to have spoken of them had he known of their existence," the mistake of Pliny is adopted in assuming the silence of the poet as proof of ignorance. Silence is imputed to him in error in the notice (p. 42) that down to the time of Archilochus, 700 B.C., the sling was only used in warfare among barbarous nations. Homer assigns it, together with the bow, to the Locrians of Ajax Oileus; and the woollen pad of a sling is serviceable in binding up the wound of a Trojan.

Again, "It has been pointed out that Homer knows nothing of battles at sea nor of ships equipped for that purpose" is a statement contradicted by a distinct expression in the defence of the ships by Ajax:—

Ever about the decks of the vessels mightily strode he,
And wielded in his hands a mighty pole for sea-fight,
Well strengthened with metal bands, in length two-and-twenty cubits.

Another oversight is made by Mr. Murray in deferring to German authorities who assign the series of so-styled Dipylon vases to the middle of the sixth century, from the date of the earliest set sea-fight known to Thucydides. Mr. Murray is indeed by far too frugal with his centuries, and lays himself open to much exception in his conjectural chronology. It is much to be secure of even relative dates for archaic monuments; the intervals must perforce be left indefinite, and arbitrary abbreviation is especially hazardous.

Another field lies open for archaeology in the study of relics and records of arts which flourished, indeed, in times known as historic, but of which precise accounts were omitted by historians or have hopelessly perished. This is much the case with the noble ceramic art of the Greeks, of which such multitudes of examples have reached us in absolutely perfect preservation. Mr. Murray supplies a summary of speculations on the vases that is of great interest, but is necessarily concise. His brief introduction to the subject is, he avows, mainly to its technical side; but he does not fail to point out the superior interest which attaches to the study of the designs on the vases, and the originality of the painters "moving along lines parallel to those of the great poets." He adds, "it is for the student now to take that point of view"—it had been better said, to return to it. This was the point of view of C. O. Müller, Gerhard, O. Jahn, Panofka, Welcker—a generation of critics of different type from their successors in the Fatherland, who, when they do not confine themselves to technicalities, too often only venture into the deeper water to go speedily overhead. That this is the case when works other than the vase paintings are in question comes home to us when we read these comments on the so-called Theseus (Dionysus) of the Parthenon pediment:—

"And now let us look at the Theseus again. A modern critic of the greatest eminence believes the statue to be a personification of Mount

Olympus, while an artist even more distinguished finds a singular charm in this idea, the bare sunlit forms of a Greek mountain being to his mind finely suggested by the forms of the Theseus. We may not agree to call him Olympus, but we cannot dispute the truth of the observation. The Theseus is massive and bare like a Greek hill."

It was kindly done to withhold the names of the connoisseurs, and so "upon the barren mountain let them"—browse.

A treatise on Greek archaeology of art which shall fully supplement—it will not supersede—that of C. O. Müller, must be on a larger scale and more copious in references and details than Mr. Murray's useful and excellent volume; in the mean time a student of the subject will find in this handbook much information not readily accessible elsewhere.

The Human Figure: its Beauties and Defects. By E. Brücke. Illustrated. (Grevel & Co.)—

It is long since we have been called upon to review a more thorough, learned, or interesting book upon an attractive and important subject. Prof. Brücke, who was formerly teacher of anatomy in the Academy at Berlin, and thus gained practical knowledge of the requirements of students, is fortunate in having for his sponsor in England, if not actual translator, Mr. W. Anderson, the present Professor of Anatomy to our Royal Academy. He is hardly less fortunate in the assistance of Herr H. Paar, whose admirable wood engravings from the nude, pictures and statues, are exactly what the subject demands, and without which it could not be adequately treated. This is the highest praise it is possible to bestow. Prof. Brücke differs from philosophers like Burke, who dealt with abstractions; antiquaries like Winckelmann, whose main aim was historical; and surgeons like the late Prof. Marshall. His views are eminently practical, and he enforces them clearly. As he says in his preface, he addresses himself to artists, "in order to draw their attention to many things which, we know from experience, they not unfrequently overlook"; and to amateurs in order to introduce them to a way of studying works of art which, although not usually pursued by the amateur, is nevertheless indispensable to the proper understanding of them. To the amateur the indications offered in these pages are of special interest. As Prof. Anderson says, most persons believe themselves capable of decisions regarding beauty, a delusion not shaken by the fact that others can so easily arrive at quite different conclusions. There are, he rightly points out, two factors indispensable to soundness of judgment. One of these is a high degree of that innate sense, "which perhaps all possess," of the beauty of line and surface; the other factor infers a comparative study of the best examples in nature and art. Both are equally essential to the true critic. This is no doubt correct, yet we doubt whether any large proportion of even educated men have more than a minimum of the feeling for the beauty of line and surface. Prof. Brücke's present object is "to guide artists and amateurs in the study of the best examples." It is much to his credit that he should have arrived at conclusions such as the finest painters and sculptors have in their own way attained, and there can be no doubt there are many artists who will read his chapters with profit and pleasure, while their betters may find in them that satisfaction which attends converse with a congenial mind. If the professor effects nothing else, it is beyond a doubt that that omnivorous personage the "general reader" will rise from perusal of these pages with new ideas as to the intellectual value of design and the preciousness of those studies to which artists worthy of the name must needs devote themselves.

To the general reader it will be news that, as Prof. Anderson has it, "there are elements of the human form that for the artist will give a meaning to every line he draws or surface that he models—a meaning that may not be patent to all, but will be appreciated by those who are educated to look for the intellectual as well as for the imitative faculty in a work of art." The German professor has divided his subject into seven parts, beginning with the head and neck. In treating each division he carefully compares the life with ancient sculptures, and with paintings and statues of the Renaissance and modern times, and in a clear, untechnical style offers rare opportunities to those who would gain a general insight into the philosophy of human beauty. He, of course, compares the male and female forms, indicates their characteristic differences, and points to the causes of those differences. Of the seven sections into which his book is divided students will prefer that which deals with "The Breast and Shoulders," not only because they have been much less frequently written about from the artist's point of view, but because they are much less complex than "The Head and Neck" or "The Arm and Hand." Besides, they furnish the best subjects for treatment such as the professor bestows on them, inasmuch as, except the face, no part of the human frame has, from Egyptian times to modern days, been studied by more artists as an element of beauty. Prof. Brücke has studied this subject with even more care and acumen than the arm and hand, on which his notes are peculiarly valuable. Our author proves his thorough and wide acquaintance with the antique and the life, but his familiarity with pictures is less marked than in his dissertation on the head and neck, in which he discusses in a fashion that has our hearty approval the prodigious defects of the much admired 'Venus' of Botticelli. He wisely vindicates Canova's able treatment of the breast of his 'Perseus.' He overrates the merits of Michael Angelo's treatment of the deltoid muscle, but writes with great perspicacity about the remarkable differences which exist, as every artist knows, in the positions of the breast in different women and different statues, as is apparent in the 'Venus' of the Capitol, the 'Venus Genetrix' (Correggio's 'Danaë' ought not, we think, to have been taken as a type). The badness in this respect of the figures of German masters of the Renaissance (whose troubles as to models manifestly demand pity) and the 'Venus' now at Munich, which is supposed to be an imitation of the 'Aphrodite' of Praxiteles, is pointed out. Michael Angelo's nudities differ from it, and certainly do not in any respect approach the antique, although their morbidez is excellent. Prof. Brücke, while writing on this subject, seems to share the doubts of those who decline to attribute the famous relief of 'Leda' to Michael Angelo. We do not share those doubts, but are at one with him in declining to accept the dictum of Friederich, in his 'Bausteine zur Geschichte der Griechisch-römischen Plastik,' as to the alleged reworking of the surface of that lovely fragment, the so-called 'Psyche' of the Naples Museum. No one who is familiar with this work in the marble, or even casts from it, doubts for a moment that the contours Friederich objected to deserve no such censure, or suspects that its surface is not quite authentic. Prof. Brücke's remarks on the preciousness of what is known to artists as "the high breast," so distinct from, and superior to, its low attachment, attest his knowledge of the life and the antique; the same may be said of what he tells his readers about the variations of the outward contours of the conical breast. That the 'Venus' of Milo has attracted him in a much less degree than seems desirable surprises us. He has given much less attention than is

due (see p. 75 and its note) to the peculiar and supremely beautiful manner in which the Egyptian sculptors of the eighteenth and nineteenth dynasties treated the fore part of the female thorax in certain life-size black basalt statues of Pasht. These relics should be studied by readers of the sections on the deltoid, forearm, and abdomen. We have the best painters and sculptors on our side in valuing the Apollo Belvedere at a much lower rate than Prof. Brücke. He is generally a little severe upon Botticelli's treatment of the nude; but no doubt the absurdities of Sandro's *dilettanti* admirers, who confuse the transcendent merits of his sentiment with his defects as a draughtsman, have provoked him. We wish the professor had uplifted his voice with more energy against corsets and high-heeled boots; that he had laid down the law more emphatically than he has done as to the merits of the long second toe, and as to the cruel persecution to which the little toe is condemned by civilized man and woman.

'Black and White' Handbook to the Royal Academy and New Gallery Pictures, 1892 ('Black and White' Office), may be taken as a lively, yet never offensive companion to the exhibitions. Written in a frank and fair manner by Mr. C. L. Hind, it opens with a brief sketch of the history of the Academy, of which it is, of course, a mistake to say that the first general assembly was held "on December 14th, 1868"; and, again, that is a slip which says that the Academy, under the presidency of West, "prospered in spite of the foundation of rival societies." The Society of British Artists was the only rival which followed the Free Society and Society of Artists. The latter two were founded before the Academy; the British Artists not till 1824; West died in 1820. The British Institution, not being a teaching society, can hardly be said to rival the Academy. We could wish some of the reproductions of works at the exhibitions were better, but on the whole they are welcome and well selected.—*Academy Sketches*, 1892, is No. 10 of the series which Messrs. Allen & Co. have issued with the editorship of Mr. H. Blackburn, and it contains quite a crowd of little cuts, of very unequal merit, from works in all the London picture shows. Many are, unfortunately, blotchy and spotty, but a considerable number are worth having as refreshers of the memory.—*Academy Notes*, No. XVIII.; *The New Gallery*, No. V., both of which are edited by Mr. Blackburn; *The Illustrated Catalogue of the Paris Salon*, 1892; and *The Illustrated Catalogue of the National Society of the Fine Arts*, Paris, 1892, all come to us from Messrs. Chatto & Windus. The first of these comprises cuts identical with many in 'Academy Sketches,' and they seem, broadly speaking, to be better printed. Although "A Plan of the Galleries" shows the whereabouts of some of the principal works, we miss the interesting plans, each of which gave the complete topography of a room in Burlington House. 'The New Gallery' contains plans besides a few descriptions and criticisms. The technical defects and absurdities of some of the pictures in the exhibition of the Champ de Mars defied the camera, and the results are woeful. The more stringent measures taken at the Champs Elysées render catastrophes of this nature impossible, and the book is much better worth having. This is especially the case in regard to the sculpture.—A very good sixpenny work is *The Royal Academy Bijou*, edited by Mr. H. Blackburn, and published by Messrs. Simpkin & Co. This is No. 2, but we never heard of No. 1.

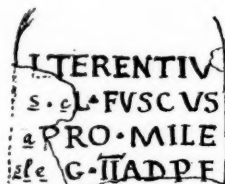
The History, Principles, and Practice of Heraldry. By F. E. Hulme, F.S.A. (Sonnenschein & Co.)—There is no preface to this volume of "The Antiquarian Library." We think it would have been difficult to write, for there seems no valid reason for adding yet

another to the already numerous list of popular guides to heraldry. It is rather pleasantly written, but we have met with almost the whole of the information, somewhat differently dressed, in various other handbooks. The errors and slips are more numerous than in any other book of its class that we have noticed.

ROMAN REMAINS AT CHESTER.

II.

9. TRACES of round headline; 29 in. by 26 in.; letters 3½ in. by 8 in., much broken, but very legible.



L. Terentius C[laudius] Fuscus Apr[imus] mile[s] le[g]. ii. ad. p. f.....

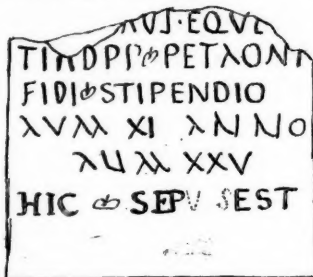
10. Traces of round headline; 36 in. by 26 in.; letters 2½ in., broken below; the fourth line is probable, but uncertain.



L. Valerius L. f. Claudia Seneca Sar[apia]... leg. ii. ? [ad. p. f.....]

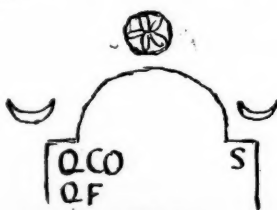
Compare C. vii. 185, "T. Valerius T. f. Cla. Pudens Sav., mil. leg. ii. ad. p. f."

11. Lower part of inscription, 34 in. by 27 in., by no means legible throughout.



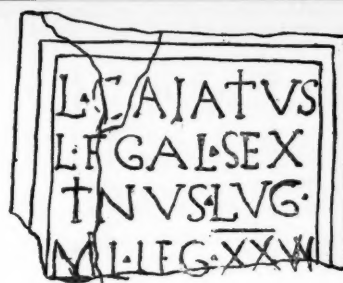
A possible reading is: ...us, equ[us] leg. ii. ad. p. f., [centuria] Petroni Fidi, stipendiorum xi., annorum xxx(?). Hic sep[ultus] est. But the first six letters of line 2 are not certain, and in line 6 there may have been more letters. The employment of cursive forms particularly for the *v*, is noticeable.

12. Round headline; 27 in. by 28 in.; all but worn out.



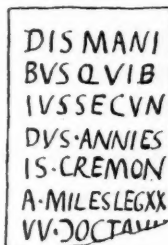
Q. Co[rnelius] Q. f.....

13. Square topped; 34 in. by 19 in.; letters in line 1, 3½ in.; in lines 2 and 3, 3 in.



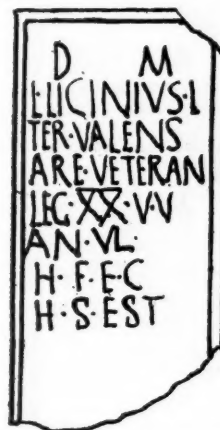
L. Caiatius L. f. Gal[erius] Sextinus Lug[urinus] mil[itaris] leg[ionis] xx. v. v.

14. Square topped; 44 in. by 29 in.; letters in first five lines 3 in., sloping.



Dis Manibus Q. Vibius Secundus Annie[n]sis Cremona miles leg[ionis] xx. v. v. (centuria) Octavi.....

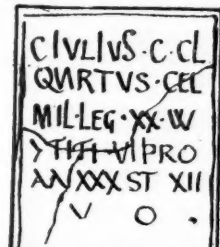
15. Square topped; 43 in. by 22 in.; tall thin letters, of 3 in. in lines 1-3.



D(is) M(anibus) L. Lucinius L. (f.) Ter[etina] tribu Valens Are[late], veteran(us) leg[ionis] xx. v. v. an[no]rum xlv. H[ic] (eres) fec[it] (it): h[ic] (ic) s[ep]ultus est

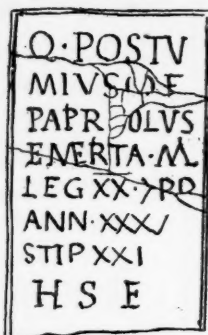
Arelate is Arles. For VL=XLV. compare 'C. I. L.' viii. 3998 (VL.); Eph. Epigr., ii. n. 452, p. 321 (VIII.=XLIII.); Gruter, 540, 3 (IVL.=XLVI., if genuine), &c.

16. Gable topped; 34 in. by 29 in.; letters 2½ in. in line 1, 2 in. in line 3, not legible in the fourth and sixth lines.



C. Iulius C. (f.) Cl[audius] Quartus Cel[erius], mil[itaris] leg[ionis] xx. v. v., (centuria) Titi an[no]rum xxx. st[ipendiorum] xii.....?

17. Gable topped; 47 in. by 26 in.; letters in line 1, 3 in.; in lines 2-4, 2½ in.



Q. Postumius Q. f. Papir(ia tribu) [S]olus? Emerita, mil(es) leg(ionis) xx., (centuria) p(rimi)p(ilaris) (or centurio primipili), ann(orum) xxxx. stip. xxi. H(ic) s(epultus) e(st).

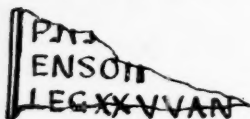
It is impossible to be sure of the cognomen, as the fractures and mending make the first letter undecipherable, though I thought to detect traces of S.

18. Left-hand lower corner; 26 in. by 23 in.; 3-in. letters.



.....Flor[ia]nus...mil(es) leg(ionis) x[x. v. r.] an(norum) xxxx...H(eres) f(aciundum) [c(uravit)].

19. Fragment, 11 in. by 28 in.; 3-in. letters.

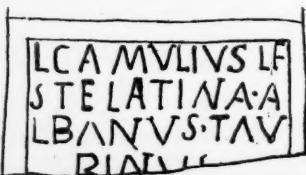


In line 2 perhaps the end of a cognomen (e.g., Pudens) and beginning of birthplace.

20. Fragment of gable-topped stone; 27 in. by 15 in.; letters in line 1, 3½ in.; in line 2, 2½ in.



21. Top of tombstone; above, legs (of a soldier in undress?); 28 in. by 34 in.; letters 2½ in.



L. Camulius L. f. Stel[ati]na Albanus Taurinus.

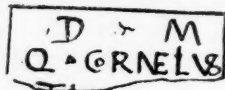
Compare the well-known Turin inscription to Gavius Silvanus "donis donato a divo Claudio bello Britannico" ('C. I. L.,' v. 7003). The town and district were always called Taurini, not Taurinum, in classical times.

22. Top of tombstone, with traces of the horse and rider relief; 22 in. by 35 in.

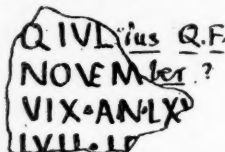


M. Valer(ius) M. f. Claud(ia) Martialis.....

23. Fragment, 29 in. by 27 in.; 3½-in. letters; cable pattern at sides; above, bust of deceased with smaller head on each side.



24. Fragment; 13 in. by 17 in.; well cut.



For Novem[ber] compare Wilmanns, 1841 (Italy), &c.

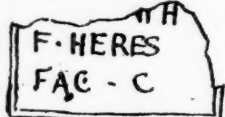
25. Gable topped; 30 in. by 27 in.; 3-in. letters, broken below.



L. Antestius L. (f.) Serg(ia) Sabinus [C]ordub(a).

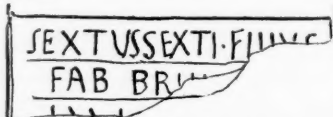
The restoration of line 4 seems certain, though Corduba was not properly in the Sergian tribe. See C. ii. 2280, 2286.

26. Fragment; 34 in. by 29 in.



2. F(ilius) Heres

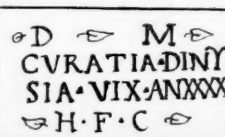
27. Fragment; 42 in. by 28 in.; above, in low relief, a horse and rider, &c.; 2-in. letters, badly preserved.



Sextus Sexti filius Fab(ia) Br(icia).....

The nomen probably came on some other part of the stone.

28. Very perfect stone, with funeral relief; 48 in. by 23 in.; in a panel 11½ in. high, a well-cut inscription.



D. M. Cuvratia Di(o)mysia vix(it) an(nos) xxxx. H. f. c.

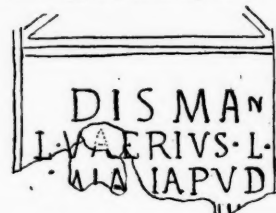
I can find no parallel to the spelling Dinyasia.

29. Triangular fragment; 15 in. each side; letters 2½ in. by 2 in.



Perhaps [...Claudi]a Sava[ria].....annorum) xxxxx. [stipe]ndiorum.....

30. Gable topped; 39 in. by 30 in.



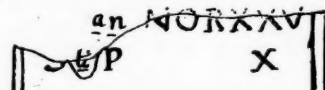
Dis Man(ibus) L. Val[er]ius L.....Pud[ens].

A tribe name ought to follow L.

31. Fragment of left-hand end of a line; poor lettering.

SINI.

32. Lower part of a large stone; 34 in. by 31 in.



.....an[nor]um) xxx. (l), s[ti]p. x.

33. Lower portion of stone; 34 in. by 28 in.; 2½-in. letters; probably there was once some carving above, in a panel 15 in. by 25 in.



D(is) M(anibus) L. F[est]inio Probo f[ili]o [i]x an(nos) ii. d[ies] xxviii., L. Semp[ro]bianus(l) pater f[aci]undum) c(uravit).

For Festinio compare, e.g., C. x. 2420 (Puteoli). Semp[ro]bianus looks suspiciously like an error due to a recollection of the child's cognomen.

F. HAVERFIELD.

THE SOCIETY OF PORTRAIT PAINTERS.

THIS, the second exhibition of the youngest of London art societies, is much superior to the first, and is in every respect worthy of a visit; mostly so, of course, from comprising a number of pictures which have already charmed the world and proved how high is the standard of portrait painting amongst us. Merely to name these will suffice. Sir J. E. Millais contributes that beautiful study of girl life, the group of portraits of members of his own family called *The Sisters* (No. 6), all dressed in white, and also the sumptuous *Mrs. Bischoffsheim* (131). Mr. Watts sends the famous *Duke of Argyll* (46); the powerful picture in the style of Moroni, *P. H. Calderon, Esq.* (130); the fine *Lady Garragh* (191); and the charming *Mrs. L. Langtry* (194), in a close black "cottage" bonnet, a masterpiece of carnation-painting in the drier Venetian manner. Close to the last, and looking immensely finer than it did at the Academy, is *M. Fantin-Latour's Sonia* (198), a young Russian lady; it is worthy of the best times of portraiture. Very beautiful is the sober, not sad, *La Brodeuse* (122), in

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black, working at her frame. Sir F. Leighton contributes the most masculine of his portraits in his *Sir R. Burton* (132). The first-rate *Herr Wiener* (30) of Mr. J. B. Burgess improves on acquaintance, and might have been painted by Cuypp. In the Central Gallery is Mr. Poynter's vigorous and thorough *Earl of Wharnclyffe* (110). We remember seeing at the Salon M. Jules Lefebvre's delightful, life-size, whole-length little boy, *Maurice* (111), dressed in blue, and looking at us with *espéglerie* and shyness that are delightfully rendered. Painted in low tones and tints, this piece is full of strength and learning. Mr. Whistler's *La Princesse des Pays de la Porcelaine* (113), the consummation of the art of the Japanese fan painters, can never be seen too often. It is perfection in its way—a very fine way. A strong contrast is M. Bonnat's stern and hard *A. L. Baye* (114). The studious veracity and sober spirit of Mr. Oulless's *Cardinal Wiseman* (129) have more in them than meets the hasty eye. We welcome Mr. Alma Tadema's *L. Lovenstam, Esq.* (144), *Miss Anna Alma Tadema* (147), and the capital *Two Sisters* (148); Mr. J. Lavery's fine-toned *A Lady* (167); and Mr. Herkomer's portrait of sentiment, No. 197.

We take the remaining, and, so far as we know, new pictures in their order on the walls, beginning with Mr. L. Calkin's *W. E. Oates, Esq.* (3), which, though rough, is vigorous and accomplished. M. L. Doucet is rather inadequately represented by the soft, full-toned, and characteristic *M. Blavette* (5). We have no portraitist of this category in England. Mr. Pettie's *Mrs. W. Harris* (9) is exceedingly clever and effective, but unsound, rough, and crude in carnation-painting as in touch; the painter's eye must be jaundiced to paint a lady's flesh like this. The design of Mr. A. Moore's *Mrs. J. Duncraft* (17), wearing an evening dress of black, is a capital example of the power, freshness, and resource which constitute the claim to our admiration of the modern English school, which has in this respect copied the Parisian school. Although the lady has been, so to say, translated into the quasi-Greek of one of Mr. A. Moore's plump and smooth-skinned matrons, with rosy carnations and a faultless, if not too round, *tourure*, this figure would bear refining and redrawing. It is, however, redeemed by the sweetness and grace of the air; the simplicity of the morbidezza reminds us of fresco, and the whole is in harmony with itself. Sir J. Linton's *Mrs. M. Crosse* (23), a fine, solid, exhaustive, life-size, whole-length figure, dressed in apple-green, is splendidly painted and good in design, while the expression is gentle and ladylike. It is a little hard, and the carnations lack greys. The dexterous modelling of the Hon. J. Collier's *A. Salvey, Esq.* (39), is rather smooth than sound. The design is animated, if prosaic. Mr. T. Graham's *P. C. Spence, Esq.* (44), in a red coat, is very good, though slight and sketchy. Firm and learned, but looking thinner in painting than they really are, are Roybet's small and dashing whole-lengths, *A Lady* (45) and *A Lady* (49), capital instances of a sparkling touch and vigour in design. M. L. Comerre is at his best in the comparatively unimportant, but sympathetic *Portrait of a Child* (47), founded on the famous Velazquez's 'Infanta' in the Louvre. His *André* (74), a boy in a white Louis XV. dress, is delightful and sound. In *A Lady* (77) Mr. Greiffenhagen proves himself a rather weak Whistler. A capital portrait is Mr. J. Guthrie's *Rev. A. Gardiner* (106), who is blessed with a very quaint and astute air and expression. Mr. H. Vos's *Custodian of the Town Hall at Edam* (112), a capital piece, is solidly, effectively, and soundly painted. Mr. Shannon's *W. W. Beach, Esq.* (126), may be admired for its spirit and dexterity. It is another instance of that fertility of design which does so much for portraiture, and is to be frequently observed here. The same painter sends the clever

Iris (128); *G. Hitchcock, Esq.* (115), a capital likeness of an admirable brother artist, who has come to us from the United States, *via Paris*; and the first-rate study of "*Miss Kit*" (151). Among other noteworthy examples, which we can only name, are M. Chelminski's *Madame H. de Heyden* (1); Mr. Goodall's *Mrs. Goodall* (11), a sound and flesh-like specimen; Mr. A. S. Wortley's *Miss M. Thomson* (13); Mr. E. Roberts's *A. J. Balfour, Esq., M.P.* (16); Mr. L. Ward's *E. Lehmann, Esq.* (81); M. F. Cormon's *Madame L. Brachet* (120); M. F. Domingo's *A Boy* (145); M. H. Vos's *Madame de B—* (158) and *The Queen of the Netherlands* (204); M. F. Khnopff's *Mlle. J. Kefer* (166), a brilliant eccentricity; Mr. H. G. Herkomer's *Viscount Combermere* (180); and Mr. G. A. Storey's "*Engaged*" (218).

NEW PRINTS.

MR. A. LUCAS has sent us an "artist's proof" of a plate carefully and tastefully mezzotinted by Mr. R. S. Clouston, after Reynolds's well-known portrait of the Viscountess Crosbie (subsequently Countess of Glandore), which, lent by Sir C. Tennant, was No. 136 at the Academy Winter Exhibition, 1891. This new plate is rather larger than W. Dickinson's capital mezzotint, 1779, from the same picture, and may be compared not unfavourably with it. There is plenty of spirit, firmness, and precision in this work; the action and expression are very well rendered; and the draperies, although they are slightly too hard, are competently drawn. The same publisher has forwarded "a first state vellum proof" of an etching by M. E. Gaujean, from a drawing by Mr. J. H. Henshall, called 'Ebony and Pearl,' because it represents the interior of a gorgeously furnished apartment, where an Oriental beauty, reclining on a sumptuous couch, plays with a kitten, while an unbeautiful negress seems to be grinning at the sport. We do not care much for the subject or the picture, but the merits of the plate—such as a choice and delicate elaboration, rich colour, brilliancy, depth of tone, and choice drawing—are not to be questioned. The lady's fine tissues and the embroideries of the couch are first rate. Her face might be of a choicer type, but this is not, we suppose, the fault of the etcher, with whom alone we have, on this occasion, to do. We think the shadows of her flesh are too dark—for instance, the left arm.

Mr. Appleton's reproduction in mezzotint of Hoppner's portrait of the Viscountess St. Asaph is somewhat heavily touched and over defined, and retains less of the brilliancy of its original than we could wish. Still the craftsmanship of the whole, the drawing and the style of the modelling, are massive and skilful in an unusual degree. Mr. Appleton sometimes errs in making the features of his faces larger than they should be, and this plate is unfortunately no exception in this respect. It is, however, a highly accomplished and sincere specimen of modern mezzotinting. We are indebted to Mr. I. P. Mendoza for a "proof," signed by the engraver.

In some respects the subject of the Arundel Society's "First Publication, 1892," a chromolithograph after Gran Vasco's 'St. Peter enthroned as Pope,' which is at Vizeu, near Oporto, is unusually interesting, but as a copy from a work of art the print cannot be said to be unusually attractive, beautiful, or a full representation of a picture proper of any kind. The original has been praised in high terms by many writers of capacity and authority, and, undoubtedly, a conception which is strong enough to force itself into notice through the mechanical treatment and cramped technical methods of a Berlin chromo-lithographer must be vigorous indeed. Although there is much that is conventional in this seated figure, and the draperies are rather stiff, the passion evinced in the expression of the face and the attitude of the figure at large are noteworthy

and precious; especially so is this the case in a picture, the type, inspiration, and style of which induce us to accept the date, c. 1540, assigned to it by Sir C. Robinson. Of course a devotional painting of this or an earlier date, found in the Peninsula, must needs betray the influence upon its author of the successors of Van Eyck. The colouring, not less than the serious motives of the work and the conventionalities of its design, indicate this influence very strongly. It is one of four, all probably by the same artist, painted on panels of about seven feet eight inches square, now in the sacristy of the Cathedral at Vizeu, and very dusty, much injured by damp, and likely to suffer more. A leaflet accompanying the print states that the late Sir W. Gregory "offered to have them coated with mastic varnish at his own expense, but the proposal merely provoked an outburst of indignation in the Portuguese newspapers, as an unwarrantable foreign impertinence." There must be some mistake here. Unless Sir William proposed to remove the dirt and effects of damp (a very risky proceeding he was hardly likely to attempt) before he varnished the pictures, there can be no question but his notion was more wild than wise.

It was not the wisest or most appropriate choice that Mr. F. Miller made when he decided to engrave Rossetti's 'Beata Beatrix' (now in the National Gallery) in mezzotint. Nothing but etching by a master as refined and skilful as the painter himself would do justice to this difficult and subtle theme, with a poetic motive as abstruse as it can well be. The picture is, no doubt, one of the softest, but it is likewise one of the deepest and clearest in tone and colour of Rossetti's; to these qualities mezzotint can hardly attain. Apart from this the plate, for an impression of which we have to thank Mr. Dunthorne, comprises more than mezzotinting promised even to so careful and sympathetic an executant as Mr. F. Miller has proved himself, and is very broad, expressive, and well drawn. What the process could not afford of luminosity and depth the skill of the engraver has done its best to supply. It is, therefore, a desirable possession. It is issued in one state limited to three hundred impressions, after taking which "the plate will be destroyed," and it measures 16½ by 21½ inches.

Although it is not quite so exhaustive and highly finished as we could wish, there is no doubt that Mr. C. O. Murray's large etching of 'Wargrave-on-Thames,' a picture by Mr. E. Parton, is, on the whole, a satisfactory version of a thoroughly charming view of the placid river. The print is characteristically sunny, soft, and luminous. Mr. Lefevre has sent us a *remarque* proof, one of "a limited number," signed by both artists. The picture is now in the New Gallery.

THE MAGNIAC SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 2nd inst. the following, from the Magniac Collection. Small Historical Portraits: Anonymous, Maximilian I., 42l.; Marie, sister of Maximilian I., 27l.; Eleonora, wife of the Emperor Charles V., 52l.; Charles V., when young, 44l.; Isabeau de Bavière, Queen of Charles VI., 63l.; Portrait of a Child, 73l.; Philip, Duke of Burgundy, and his wife, Isabella of Portugal, 57l.; Portrait of a Lady, 42l.; Lord Seymour of Sudeley, 31l.; Portrait of Queen Elizabeth, 63l.; Mary, Queen of Scots, when Dauphine of France, 367l.; Charles I., in armour, 110l.; Portrait of a Nobleman, 141l. Cranach, Erasmus, 110l. Lucas De Heere, Portrait of the Artist, 110l. Quentin Matsys, Louis XI. of France, 168l. Sanchez Coello, Isabella Clara Eugenia, daughter of Philip II., 105l. F. Pourbus, Portrait of a Little Girl, 115l. Janet, François, Duc d'Alençon, brother of Charles IX. and Henri III., 168l. Holbein, Henry Howard, Earl of Surrey, 178l.; Sir Henry

Wyatt, 320*l.*; The Duke of Norfolk, 105*l.*; Portrait of a Gentleman, 110*l.*; Portrait of a Chief Magistrate of Amsterdam, 136*l.* Cornelisz, François I., 136*l.* Anonymous, François de Lorraine, Duc de Guise, 89*l.*; Henri, Duc de Guise, called "Le Balafré," 37*l.*; Blaise de Monluc, Marshal of France, 28*l.*; Marguerite de Valois, Queen of Navarre, 493*l.*; Philippe le Bon, Duke of Burgundy, 110*l.*; Portrait, believed to be of Mary of Burgundy, 32*l.*; Emperor Maximilian, 110*l.*; Philippe le Beau, 120*l.*; Emperor Charles V., 357*l.*; Engelbert, Count of Nassau, 126*l.*; A Flemish Nobleman or Prince, 54*l.*; Albert Dürer, in the twenty-sixth year of his age, 430*l.*; Portrait, believed to be of Anne of Cleves, Queen of Henry VIII., 84*l.*; Mary Tudor, sister of Henry VIII., 409*l.*; Lorenzo de Medici, Duke of Urbino, said to be the lost picture by Raffaele, 567*l.* Portraits by the two Janets: Portrait of Eleonore d'Autriche, Queen of Francis I., 183*l.*; Equestrian Portrait of François I., King of France, 913*l.*; Equestrian Portrait of Henri II., King of France, 882*l.*; Equestrian Portrait of Charles IX., King of France, 294*l.*; Portrait of "Claude de Clermont, Sieur de Dampierre," 110*l.*; Portrait of a Gentleman, unknown, 451*l.*; ditto, 199*l.*; ditto, 168*l.*; Family Portrait Group of Catherine de Médicis and four of her Children, 283*l.*

On the 4th inst. the following were sold: Zuccherò, Queen Elizabeth, 115*l.* Anonymous, Sir Philip Sidney, 141*l.* J. H. Fragonard, Mlle. Guimard, the celebrated French dancer, 267*l.*; Portrait of a Lady, seated, 215*l.* A. Watteau, Le Printemps, 136*l.* F. Boucher, The Muse Erato, reclining, with Cupid, 861*l.* N. Bel, Two Children of Louis XV., 1,060*l.* Coello, Donna Maria, Infanta of Spain, 572*l.* L. Cranach, Sybille de Cleves, wife of John Frederic, the Magnificent, 126*l.* H. Schopfer, A View in Rome, 257*l.* Early Flemish, Ecce Homo, 210*l.* L. Strada, An Extensive Landscape, with the Battle of the Hundred Knights at Eckerbert, 105*l.* Sir E. Landseer, Dogs Fighting, 115*l.* J. F. Herring, sen., Market Day at St. Albans, 278*l.* G. Stubbs, Saltram, by Eclipse, out of Virago, 105*l.* Miniatures in Oils: Anonymous, Duchesse de Guise, 26*l.* Sir Antonio More, Albert VII., Archduke of Austria, and Sovereign of the Low Countries, 32*l.*; Maximilian I., three-quarters length, 34*l.*; Comte d'Egmont, the companion, in armour, 33*l.* Fragonard, Mountebanks, and A Hunting Scene, 157*l.* Madame Boucher, Madame Boucher in a Sledge, 38*l.* Anonymous, Maria Theresa of Savoy, Princesse de Lamballe, 44*l.*; Marie Antoinette d'Autriche, Reine de France, and five other persons, 126*l.* Miniatures in Water Colours: Hans Holbein, Miniature Portrait on Vellum of Henry VIII., 220*l.*; Miniature Portrait of Catherine of Aragon, Queen of Henry VIII., 173*l.*; Circular Miniature on Vellum, believed to be a portrait of Charles Brandon, Duke of Suffolk, 99*l.* N. Hilliard, Miniature on Vellum of the Artist, 63*l.*; Oval Miniature on Vellum of Darnley, Earl of Lennox, 136*l.*; Oval Miniature on Vellum of the Lady Arabella Stuart, 73*l.* J. Oliver, Oval Miniature, said to be the celebrated Lord Chancellor Francis Bacon, 79*l.*; Oval Miniature Portrait of Lady Hunsdon, 288*l.* Sir A. More, Oval Miniature of a Lady, unknown, 37*l.* Illuminations in Water Colours: Illuminated Page, frontispiece to a Flemish manuscript, 262*l.*; Leaf from the Calendar of an Illuminated Missal, 273*l.*; Illuminated Page, frontispiece to a French manuscript, 136*l.*

On the 5th inst. the following were sold: L. Limosin, A Pair of Portraits, Charles IX., King of France, and his Queen Elizabeth of Austria, 3,150*l.*; ditto, The Cardinal de Guise, and his mother, Anne d'Este Ferrara, 3,045*l.* Miniatures: Anonymous, Budé, 37*l.* Petitot, Portrait of a French Prince, 28*l.* Cooper, Chancellor Loudon in his Robes, 36*l.* Oliver, Admiral Coligny, 64*l.* Anonymous, Louis Philippe d'Orléans, 25*l.* Chasselat, Mlle. du

Thé, 246*l.* Enamels: Zincke, Frances, Countess of Essex, 26*l.* After Sir J. Reynolds, Kitty Fisher, 25*l.* H. Bone, William, Lord Russell, son of Francis, first Earl of Bedford, 63*l.* H. P. Bone, Sir Charles Lucas, 52*l.*

FINE-ART Gossip.

By the bequest of Marianne Augusta, Lady Hamilton, of Portman Square, the National Gallery has obtained a collection of eighteen noteworthy portraits, which are now hanging in Rooms XVI., XVII., XVIII., and XIX. Among them are celebrated works which engravers have made known throughout the world, being No. 1354, Sir Alexander Cockburn, fourth baronet, like the next five, by an unknown British painter; No. 1355, Dr. Cockburn; No. 1356, William Cockburn; No. 1357, Lady Stewart; No. 1358, Sir John Stewart, Bart.; No. 1359, Sir James Cockburn, sixth baronet; No. 1360, Sir Thomas Lyttelton, Bart., by R. Wilson, the landscape painter; No. 1361, Sir Richard Lyttelton, K.B., by Pompeo Battoni; Thomas, second Lord Lyttelton, by R. Brompton, No. 1362; Mrs. Ayscough (1363), by an unknown painter; Lady Cockburn and her Children (1365), by Sir J. Reynolds, the celebrated work engraved in 1791 by C. Wilkin, as 'Cornelia and her Children,' and one of the very few portraits on which Sir Joshua wrote his name; in this case it is, with the date "1773," placed on the hem of the lady's mantle. When the picture was taken in 1774 into the Academy to be hung, all the painters present clapped their hands with pleasure. It was mentioned in the Academy Catalogue as "220 Ditto [Portrait] of a lady with three children." The children were her elder sons, James, George, and William. Lady Hamilton was the daughter of James Cockburn: the picture was painted in 1773, and when her husband saw Wilkin's print from it, he, being dissatisfied with the plate, refused to allow his wife's name to appear with it. Thus it obtained the name of 'Cornelia,' &c., with which the plate, in its second state, was used for the frontispiece to Hook's 'Roman History,' 1792. Sir James Cockburn lent the picture to the British Institution in 1813 and 1843, and Lady (M. A.) Hamilton lent it as No. 89 to the Academy in 1878. Each of the sons succeeded to the baronetcy. The portrait of the above-named Sir James, by A. W. Devis, is No. 1366; another, No. 1367, is by A. Morton, whose portrait of the Hon. M. Lady Cockburn is No. 1368. 'Marianne Augusta Cockburn,' as above, No. 1369, was painted by A. W. Devis; 'Marianne, Lady Hamilton,' by A. Morton, is 1370; No. 1371 is Sir James Cockburn, sixth baronet, and his daughter, by Zoffany; Admiral Sir George Cockburn, by J. J. Halls, is 1372.

THE excavations at Silchester have brought to light an unexpected discovery in the form of a small postern in the city wall on the south-east side. It has tile jambs, and on either side on the inner face of the wall is a curious socket, also built of tiles, as if for a large vertical wooden beam. These beams were probably connected with the defences of the gate. The gate was approached from the city by a descending passage through the earthen vallum, with retaining walls on each side. At some time during the Roman occupation of the city the postern has been carefully blocked with masonry.

GENERAL STUART writes:—

"May I venture to request that you will insert in your columns my thanks to the Hon. George Curzon for the very courteous and satisfactory manner in which he has replied to my letter of you of June 25th concerning the ruins of Rhey?"

A CORRESPONDENT writes:—

"It is to be hoped all lovers of Scottish church architecture have seen the old cathedral of Dunblane. They never will see it more, for it is

gone. In its stead there is a very good modern church, as spick and span as (say) the 'U.P. Cathedral of Edinburgh,' except for the old tower and one or two old doorways, if, indeed, these are to escape the hand of the 'restorer.'"

THE veteran Prussian sculptor Albert Wolff has just died. He was born at Neustrelitz in 1814. No other artist has left so many specimens of his work in the shape of public monuments. Berlin alone possesses his colossal equestrian figure of Frederick William III., his marble group on the Schlossbrücke, and his 'Löwen Kämpfer' on the steps of the Old Museum. The cities of Königsberg, Hanover, Posen, and other places in North Germany contain public monuments and statues from his hand. He was a pupil of Rauch. In 1866 he was appointed Professor of Sculpture at the Berlin Academy.

PROF. LAMBROS writes from Athens:—

"The excavations which the French Archaeological School has undertaken in the ancient Stratus, and has confided to the charge of M. Joubain, promise to turn out most interesting. This, the most important in ancient times of all the towns of Acarnania, was the chief place of the Acarnanian League until the town was conquered by the Etolians. It was originally sought for by Heuzey ('Le Mont Olympe et l'Acarnanie') in the ruins near the modern Pelagrinata. Since Bursian wrote on the subject we have been more inclined to identify it with the great assemblage of ruins in the Vlach village of Sorovigli. Lolling and Oberhammer adopted this idea, and M. Joubain has lately been excavating at the spot. Several terra-cottas have been unearthed, and some inscriptions. They belong to a temple of a deity not yet ascertained. It is placed on a height. As the ruins are quite discernible and the town was important, it is anticipated that the excavations will yield much, especially in the way of inscriptions, that will illustrate the history of the Acarnanian League."

MUSIC

THE WEEK.

DRURY LANE.—'Fidelio'; 'Die Walküre.'
COVENT GARDEN.—'Lohengrin'; 'Elaine'; 'Siegfried.'
ST. JAMES'S HALL.—Richter Concerts.

AT brief notice 'Fidelio' was performed last Saturday by Sir Augustus Harris's German company, with Frau Klafsky as Leonora. This artist, who appeared in one or two small parts in 'Der Ring des Nibelungen' at Her Majesty's in 1882, has since risen to the foremost rank in her profession in Hamburg. Her voice is a pure soprano, rather veiled in the lower register, but bright and penetrating in the head notes. As an actress she evinced much intelligence, and the somewhat excessive display of emotion in the dungeon scene may have been the result of genuine feeling, for it was only a few weeks ago that Frau Klafsky lost her husband, Herr Greve, who had been engaged by Sir Augustus Harris for the character of Wotan. Herr Seidel, another new-comer, appeared as Florestan, and, although he sang out of tune, is evidently a capable artist. Fräulein Traubmann as Marzelline, Herr Landau as Jaquino, and Herr Wiegand as Rocco were satisfactory, but Herr Lissmann was disappointing as Pizarro. The overtures played were No. 4, in E, previous to the opera, and No. 3, in C, between the acts. The rendering of the latter was unconventional, and Herr Mahler's indulgence in the *tempo rubato* is open to question, but a more serious fault throughout the evening was the din created by the tympani. Beethoven's score is not a drum solo with orchestral accompaniment.

The postponement of the production of 'Elaine' at Covent Garden, owing to the disgraceful errors in the score and parts, enabled M. Van Dyck to give his striking impersona-

tion of Lohengrin on the same evening. To our thinking the Belgian artist continues to over-accentuate the heroic side of the character, and presents the Knight of the Swan as a warrior and an earthly lover, rather than as a being endowed with supernatural attributes; but at any rate his performance is powerful and consistent. On this occasion M. Lassalle sustained the part of Telramund, and imparted much charm to the music of a part often thoughtlessly described as unvocal.

At the repetition performance of 'Die Walküre' at Drury Lane on Monday Frau Klafsky made her second appearance, taking the part of Brünnhilde. Throughout the second and third acts she sang beautifully, and acted with much intensity, particularly in the final scene with Wotan. Her face is mobile and expressive, and in all respects Frau Klafsky is proving herself an artist of the first grade.

M. Herman Bemberg's opera 'Elaine,' produced in French on Tuesday evening, is the first important effort of a young composer, South American by extraction, but French by birth and education, and as such it may be regarded as showing much promise. The librettist, M. Paul Ferrier, has laid out the Arthurian legend on fairly good dramatic lines, and M. Bemberg has worked upon them in a manner that shows his intimate acquaintance with the modern French school as represented by Gounod, Massenet, and Bizet. There is not a theme in the entire four acts which does not suggest the influence of one or other of these composers, and consequently there is little or no individuality in the music. Lasting success cannot, therefore, be predicted for 'Elaine'; but the composer may be encouraged to persevere, for he has handled his materials artistically as well as modestly, and only once has he over-estimated his strength. This is in the scene of the tournament at Camelot, where one uninteresting figure is reiterated to a wearisome extent. The love scenes between Lancelot and Guinevere and between Lancelot and Elaine are tenderly treated, and the gems of the score are Elaine's ballad, with a sort of echo by female chorus, "L'amour est pur," the episode between the hermit and the heroine when the latter comes to visit the wounded knight, the maiden's frank avowal of love for the nameless stranger, and her death scene in the following act. M. Bemberg displays little or no power of constructing elaborate concerted movements, and his orchestration is not striking, though for the most part appropriate. As a matter of course he employs representative themes, but only in the most elementary fashion, and his declamatory music, which occupies a large proportion of the score, is bald and tedious, from the lack of interest in the accompaniments. In brief, 'Elaine' can at the best be only regarded as a work of promise, and progress must be shown in the composer's next effort if he wishes to be numbered among those whose contributions to the lyric drama deserve more than ephemeral regard. Nothing has been spared at Covent Garden to present the work in the most favourable light. Madame Melba sings the music of the titular rôle with delightful purity of method, and is fair and girl-like in appearance. M. Jean de Reszke has not recovered his vocal strength, but his

comparative weakness was not inconsistent with the part, as Lancelot is presumed to be more or less in a suffering condition from first to last. Guinevere only appears in the first and last scenes, but in these the noble voice of Madame Deschamps-Jehin was displayed to advantage, and M. Édouard de Reszke was, of course, imposing as the hermit. The other parts, including that of Arthur, are of little significance. 'Elaine' is well mounted, but the numerous and lengthy waits were most tiresome, and prolonged the performance to an unreasonable length.

There were two changes in the cast of 'Siegfried' on Wednesday, Herr Reichmann taking the part of Wotan, and Frau Klafsky that of Brünnhilde. The former impersonation has undergone little change during the past ten years and needs no further criticism, but the Hamburg artist further improved her position by her magnificent performance in the final scene. In voice, appearance, and acting she was an ideal Brünnhilde, and we doubt whether the scene of the awakening has ever been more beautifully portrayed. With such a partner Herr Alvary was impelled to do his best, and the performance left an impression impossible to efface.

The brief series of the Richter Concerts ended on Monday with an attractive, because familiar programme, commencing with Beethoven's overture 'Die Weihe des Hauses.' Wagner was drawn upon for the introduction and first scene from 'Das Rheingold,' the closing scene from 'Götterdämmerung,' and the Overture to 'Tannhäuser.' The first of these excerpts was most creditably sung in English by Madame Amy Sherwin, Madame Minna Fischer, and Miss Girtin Barnard as the Rhine Daughters, and Mr. Andrew Black, who is making steady progress as a Wagnerian artist, in the part of Alberich. Very high praise is due to Madame Nordica for her forcible and wholly artistic delivery of Brünnhilde's funeral oration. We have never heard the American vocalist to such advantage, at any rate in the concert-room. Of course, the overture was played to perfection, and a large amount of justice was rendered to Berlioz's 'Symphonie Fantastique,' which concluded the concert. The season has not been particularly remarkable in a musical sense, but we understand that the financial results have been highly satisfactory.

Musical Gossip.

By the withdrawal of Mr. F. H. Cowen's new cantata the programme of the Leeds Festival has been rendered even simpler than before. There is no occasion to offer any opinion on the merits of the dispute. Mr. Cowen had a perfect right to insist upon certain vocalists, and the committee had an equal right to refuse his request. The work, it is understood, will be produced at the Norwich Festival next year.

WITHIN another fortnight the concert season will be at an end, and the diminishing audiences show that amateurs are for the present exhausted. The record must be taken up from Thursday last week, when an excellent chamber performance was given at the Royal College of Music. Brahms's Clarinet Quintet in B minor was rendered in a commendably careful and artistic manner by Mr. Charles Draper in the leading part, and Miss J. Grimson, Miss L. Wright, Mr. L. Fowles, and Mr. P. Ludwig in those for

strings. The programme likewise included Herzogenberg's Quintet for pianoforte and wind.

MR. EDUARD ZELDENRUST, who gave a pianoforte recital at the Princes' Hall on the following afternoon, is a sound and conscientious rather than a striking executant. He played Beethoven's Sonata in D minor, Op. 31, No. 2, and various other selections in a manner that was generally unobjectionable except on the ground of coldness.

On the same afternoon Sir Charles Halle brought his series of Schubert recitals to a close, the principal items in his programme being the last two sonatas, the great works in A and in B flat. Both were beautifully played, and Miss Fillunger was equally praiseworthy in eight of the *Lieder*. These performances have not been so well attended as they should have been, but midsummer is scarcely the best time of the year for an undertaking of this kind.

On Friday evening M. Sauret gave a concert at St. James's Hall, with the assistance of the German orchestra, under Herr Feld. The programme included Max Bruch's Concerto in G minor, No. 1; Dr. Mackenzie's 'Pibroch,' directed by the composer; and smaller pieces, all of which were well played. The only relief to the violin music was afforded by the refined singing of Miss Marguerite Hall; and it was surely a mistake, with such a force at command, not to offer some pieces for orchestra alone.

THE concerts of Monday were fairly numerous, among them being that of Fräulein Clara Friedlaender at the Princes' Hall in the afternoon. The concert-giver is a pianist, and comes to us as a pupil of Liszt and Madame Schumann. With such credentials much was expected, but unfortunately a sprained wrist hampered her considerably, and the programme contained no works of the first grade, Fräulein Friedlaender's efforts being confined to trifles by Beethoven, Chopin, Schumann, Mendelssohn, and Liszt. She was assisted by Herr Willie Woltmann, a fairly capable violinist, and several well-known artists; but the concert generally was not interesting.

On Tuesday afternoon Mr. John Thomas gave his annual harp concert at St. James's Hall, and on Wednesday Sir Augustus Harris his last operatic concert; but these entertainments do not call for criticism. On Wednesday evening Miss Lensman and Mr. Ramsay L'Amy, two young vocalists of some promise, gave a recital at the Princes' Hall, and were assisted by Miss Frances Thomas, a proficient clarinetist, and Miss Mathilda Wurm in an unpretentious but high-class programme.

THE authorities of Eton College have made a wise choice in Dr. Harford Lloyd as successor to Mr. Joseph Barnby. A better musician could not have been selected for this valuable appointment.

WE are pleased to learn that M. Ambroise Thomas is now convalescent, and hopes to preside at the summer competitions at the Paris Conservatoire, which commence next week.

THE publication is announced in two quarto volumes of the musical compositions of members of the house of Hapsburg, the Emperors Ferdinand III., Ludwig I., and Joseph I. This enterprise is due to Dr. Guido Adler, of Vienna, with the authorization of the Austrian Kaiser.

THE most gifted of Scandinavian composers, Edvard Grieg, and his accomplished wife, Nina Grieg, have just celebrated their silver wedding in Bergen.

DURING the recent opera season at Vienna, lasting eleven months and ten days, no fewer than sixty-six operas by thirty-eight composers, and fourteen ballets, were mounted.

THE production of Sir Arthur Sullivan's 'Ivanhoe' at Berlin, which was first announced to take place during the past winter, is at present fixed for the end of September. At any rate

it will be the first novelty of the season in the German capital.

It is now announced, with apparent authority, that Verdi's 'Falstaff' will be produced at La Scala, Milan, during the next Carnival season.

ACCORDING to present arrangements Mascagni's latest opera, 'Les Rantzau,' of which the score is completed, will be produced on November 10th at Florence. In that case it is scarcely probable that it will reach London until next year.

CONCERTS, &c., NEXT WEEK.

- Mon.** Covent Garden Opera.
— M. Maurel's Conference on Voice Production, 3, Lyceum Theatre.
— Madame Renée Richard's Concert, 3, Lyric Club.
— Royal Society of Musicians' Anniversary Festival, 7, Hôtel Métropole.
— 'Siegfried,' 7.30, Drury Lane.
— Royal College of Music Orchestral Concert, 8, St. James's Hall.
Tues. Covent Garden Opera.
— Madame Constance Howard's Recital, 3, Steinway Hall.
— Madame Liebhart's Concert, 3, Lyric Club.
— St. James's Band Concert, 8, Steinway Hall.
— Mr. Granville Bantock's Concert, 8, Royal Academy of Music.
Wed. Covent Garden Opera. 'Götterdämmerung.'
— Arthur Goring Thomas Memorial Concert, 8, St. James's Hall.
Thurs. Covent Garden Opera.
— Les Soeurs Roldes' Concert, 3, Messrs. Collard & Collard's Rooms.
— Miss Violet Defries' Concert, 3, Steinway Hall.
— Miss Frances Simpson's Concert, 8.30, Portman Rooms.
Fri. Covent Garden Opera. 'Götterdämmerung.'
— Concert in aid of the Mauritius Fund, 8, St. James's Hall.
Sat. Covent Garden Opera.
— Church Sunday School Choir Festival, Crystal Palace.

DRAMA

From King to King: the Tragedy of the Puritan Revolution. By G. Lowes Dickinson, Fellow of King's College, Cambridge. (George Allen.)—Mr. G. Lowes Dickinson's 'From King to King' is "an attempt to state, in a concrete form, certain universal aspects of a particular period of history." The period is from 1632 to 1662—from the dawn of the Revolution to the fulfilment of the Restoration. The "concrete form" means dramatized conversations and speeches. Of these several are in blank verse; and these are the best, from a literary point of view. In the prose dialogues, and most of all in a chapter of controversial conversations supposed to take place in the Parliamentary camp after Naseby, there is a distinctively late nineteenth century style of English which suggests newspapers, and which, not admirable if the interlocutors were our contemporaries, is disagreeably incongruous from the mouths into which Mr. Dickinson has miscellaneous thrust it. Whether these colloquies will, as their author hopes, "delineate vividly the characters of leading actors in the struggle, their ideals, and the distortion of these as reflected in the current of events," must to a considerable extent depend on what conception of those characters readers have previously formed. Where they find that Mr. Dickinson's treatment elaborates their own preconception they will often be pleasantly reconvinced of their opinions, and may find the personages of the pieces made more vivid to them; but, quite apart from any questions of political or religious sympathies, it will seem to many more than doubtful whether his portraits are good representations of their subjects—whether he has succeeded much in his analyses of human minds, and still more whether, in so far as he has succeeded, those minds were the minds of those men—and upon readers disbelieving thus his dramatization can make but faint impression, for it has not the artistic force which creates a reality independent of fact. Readers unacquainted with the history of the period would be unable to form any idea of it from 'From King to King': Mr. Dickinson is, at all events to some extent, aware of this—"It is hoped," he says, "that the unity of the whole series of dialogues is secured by the natural development of the subject-matter; this result, it is true, if it has been attained, will only be perceived by readers who have a general acquaintance with the history of the period; but such readers must be numerous, and it is to them, primarily, that the work is intended to

appeal"—but he seems not to have perceived that, since he has written his historical essay in the form of dramatic pieces and with each piece complete in itself and independent of every other, as a matter of literary fitness each piece should tell its story; and that, if this had been done, even readers previously ignorant of the history would have been able to trace the sequence, while the individual pieces would have greatly gained in interest and in literary value.

Dramatic Gossip.

THE Shelley Centenary will be celebrated at Bedford Park on the afternoon of Thursday next by a vocal recital and a performance of some of the finest scenes from the 'Cenci,' in which Miss Florence Farr will take part as Beatrice.

THE predictions that the season would be as short as it has been unprosperous are being realized. The Haymarket and the Vaudeville have closed their doors. At the Lyceum, at which 'King Henry VIII.' has run for 150 nights, the season is prolonged; and Madame Sarah Bernhardt still repeats her performances at the English Opera-house. The St. James's, Garrick, and Court keep up their heads, the first with 'Lady Windermere's Fan,' the last with a triple bill. 'Walker, London,' has achieved a complete triumph at Toole's. In addition to this house, the Gaiety, the Prince of Wales's, the Strand, and Terry's are open, though in some cases not with the regular bill. Such few changes as have occurred at other houses are noticed below.

THE Adelphi is announced to reopen on the 30th inst., when Mr. Kyrle Bellew will succeed Mr. Leonard Boyne as leading actor.

THE Comedy Theatre has revived 'The Private Secretary,' with Mr. Penley in his droll conception of the Rev. Robert Spalding, and with a fairly adequate cast. With it is given, for the first time, 'The Home-coming,' a one-act play, exhibiting a rather unnatural if pathetic piece of self-sacrifice on the part of a discarded lover.

'A LUCKY DOG,' a three-act farce by Mr. W. Sapte, jun., was produced on Monday afternoon at the Strand Theatre. It is a thin piece, turning upon the abduction of a dog which, owing to the will of a former proprietor, is a source of income to its present owner. Some more or less comic characters were presented by Miss Annie Irish, Mr. Tresahar, Mr. Cyril Maude, Mr. Everill, and other actors, and the whole was received with favour. In a miscellaneous entertainment also given was included Mr. J. H. McCarthy's duologue 'The Highwayman,' which was played by Miss Mabel Love and Mr. Charles Thursby.

AN adaptation, by Mr. James Mortimer, of 'Bleak House,' entitled 'Jo,' was given on Tuesday afternoon at the Lyric, with Miss Lydia Cowell as the waif, Miss Maud Milton as Lady Dedlock, and Mr. E. Girardot as Tulk-inghorn.

'LOVE THE MAGICIAN,' a three-act melodrama by Josephine Rae and Thomas Sidney, was given on Thursday afternoon in very amateurish fashion at the Shaftesbury Theatre.

BEFORE returning to America, Mr. and Mrs. Kendal will have a spring season at the Prince of Wales's Theatre.

MRS. LANGTRY will, it is believed, begin shortly a season at the Haymarket.

A DRAMA by Sir Augustus Harris and Mr. Pettitt is in preparation for the autumn season at Drury Lane.

TO CORRESPONDENTS.—J. B.—E. W.—J. H.—E. S. B.—N. P.—J. R. K. and F. K.—F. C. L.—G. V.—J. S.—J. M.—C. M.—received.

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